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Bower, H.A.

System for Drums v.1

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H.A. Bower

SYSTEM FOR DRUMS

Volume One of
The Bower System for Percussion

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^{Harry}
H.A. Bower

SYSTEM FOR DRUMS

Volume One of
The Bower System for Percussion

CARL FISCHER, Inc. 

62 COOPER SQUARE, NEW YORK 10003
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PREFACE

Part I

PART FIRST relates to the Small Drum, Bass Drum and Cymbals, and covers the ground completely, with a full course of instruction of *how to play* and execute on the Drums, etc., and to read Drum Music, together with a new system and easy method of a way to match the Drumming (Beats etc.) to the Music, with new Rolls, Beats, etc., which are closer and faster than any system of playing known. Also examples showing how to execute them together *with a Table Chart for all and every kind of execution.*

Part II

PART SECOND is a thorough course of instruction of how to play and execute upon the Bells and Xylophone with a new simplified system of execution (keeping the leading Hand in touch with the leading measure Notes) so as to facilitate the reading of Music at Sight with the Bells; and to point out the way to execute expertly upon the Bells and Xylophone so that one can become an artist and soloist. This part ending with numerous expert Xylophone and Bell solos.

Part III

PART THIRD is devoted exclusively to the Tympani (or Kettle Drums) giving a complete course of instruction on same and explaining all about them, in detail, showing how to use and execute with a set of Two, Three, and Four Tympani. Also giving information and rules for the duplicating system of playing, (invented by the Author) which facilitates the execution and labor to some extent, also gives the sizes of Tympani, the kind of heads and sticks to use, the care of same, the way to arrange them in the orchestra, etc., etc.,

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EXPLANATORY REMARKS

The plan of this book is original and the result of many years experience. It owes its existence to the author's conviction that it was *wanted*. It will be seen that it differs entirely from all other Methods and Instruction Books. The author has been for many years an exponent of the Drum, making many valuable departures and creations in Drums, Bells, Xylophones, Tympani etc. Also writing Books and Teaching for many years, working and experimenting with one view in mind: To perfect the Drums and to write a system for playing them, which would enable the student to acquire a thorough knowledge of all the percussion Instruments, Drum, Bells, Xylophone and Tympani etc.,

I herewith set forth my ideas in a new and original modern and practical system for the student and professional drummer from the commencement in the art of drumming to the very end. Arts and sciences are advancing with rapid strides music and musicians are also progressing to a high standard. It is imperative and necessary for the professional drummer to perfect himself and progress to be an artist in his line.

It is a matter of fact that the old rudimentary Beats, Drags and Rolls, were invented years ago by Army and field Drummers, to beat out all kinds of calls for duty in Camp etc., also to play equally with the Fife in calls for field and street duty. The Snare Drum was not used in Orchestral work until more recent years (The Tympani or Kettle Drums being used exclusively). There has been no great improvement in Methods or Instruction Books for the Drums since these old ideas were formulated. With this in mind, I shall eliminate all superfluous Beats, Rolls and Flourishes together with the old crude methods and ideas employed at the present time. I shall simplify and set forth new and progressive ways and studies for the Student to understand the natural (and best way) to play the Drum and all the Percussion Instruments so as to "fit" the Mechanical Beats, Rolls, Blows, etc., etc. to all kinds of music.

EXPLANATION OF CUTS

No.1

Right Stick elevated for Primary Blow using whole arm, elbow, fore-arm, wrist and fingers.

Note ball of the Stick pointing upward.

Good practice, use Right Hand in up and down movement as in No.4 and No.1.

No. 2

Showing the inside of the Right Hand. The Stick being held loosely, principally by the Thumb and first two Fingers, also the other Fingers must touch the Stick (more or less) while drumming.

This number suggests a Secondary Blow with the Wrist.

N.B. Good Wrist practice. Right Hand as in No. 4, then as in No. 2, *slow* then *fast*.

No. 3

Left Hand showing inside of the Hand correct way of holding the Stick.

Note the Thumb resting on the first Finger, also the little Finger and one next to it inclined somewhat towards the centre of the Hand. See cut No. 7 for a different view of this same position.

Good practice. Left Hand as in No.4 (or 6) and No 3 and 7.

No. 4

Sticks in the proper position resting on the Drum; also position of holding the Right and Left Stick. Also standing position for Band and street duty.

No. 5

Correct position while playing the Xylophone and Bells. Stand facing the instrument, inclined a little towards the right.

Note. Left foot front to support the body, also Left arm out from body; this facilitates reaching and playing the flats and sharps for the Left Hand, knuckles horizontally.

No. 6

Standing position, proper alignment of the Sticks in the attitude of playing on the Drum. Note the adjustment of both the Right and Left Stick, also position of the Arms, Wrists and Fingers.

No. 7

Left Hand elevated holding the Stick in attitude of making a Primary Blow.

Another illustration of the Stick and relative position of the Thumb and Fingers, similar to cut No.3.

Note the Stick is elevated somewhat with the ball of same pointing upward.

Practice from the position of No. 8 to the position of this, No.7 (or No. 3) repeating several times at each practice hour.

Good practice may be obtained with No. 4 and 6 with this number (Left Hand.)

Practice raising the Sticks to this position and then to and from the Drum.

No. 8

Left Hand showing knuckles and outside of the Hand.

Note way Stick is secured, also the Wrist is turned almost one half way around.

Practice turning the Wrist as in No.8 and No.6, also as in No.7 and No.8.

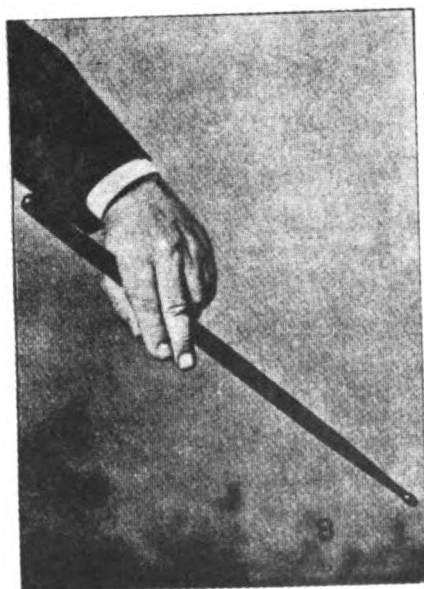
As the Hand is elevated, assume the same position as in No.7 throwing down hard for a Blow. Turn the Wrist over instantly after making the Blow.

No. 9

Left Hand holding the Stick principally with the Thumb to assist the Stick for extra vibration.

N.B. This position is used more after the art of Drumming is acquired, and should be studied after one becomes advanced.

Practice this number and No.8; also to No. 7 and return.



WHY THE RIGHT STICK SHOULD LEAD

RIGHT-HANDEDNESS, we are told, is simply a matter of division of labor. The right hand is the hand of skill and artistry, while the left remains that of mere brute strength.

The division of labor is of great advantage, or it would not have been adopted in our evolution. It seems that the right hand has generally been chosen by nature to perform all acts of skill, and it is for utility that man prefers to use one hand for delicate work.

The art of playing the drum and percussion instruments requires much skill and dexterity in using the hands and by dividing the labor so that preponderance is placed on the right side, we can surely match the right and best stick to the principal measure notes of the music.

The right stick should be used to play the first of two notes and for the first note, of two notes, following in regular order. This rule will always hold good and should not be changed.

It does not matter whether the given time is $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, etc., the notes stand either in the order of two or three and the proper time division of same will be readily understood.

There are principal places called "primary," and auxilliary places called "secondary." The right stick matches perfectly to the primary place and the left stick to the secondary place.

Inasmuch as the two sticks will match to the even division of music, the simple order of execution almost presents itself without any further discussion.

"BOWER BOY" SOLO DRUM BEAT

The musical score is written on six staves in 2/4 time. The notation includes various drum symbols, dynamics, and articulations.

Staff 1: Starts with a *ff* dynamic. The notation includes eighth and sixteenth notes with accents. Below the staff, the sequence *R L R L R - - etc.* is written, with *R* and *L* indicating right and left drum strokes. There are also triplets marked with a '3' and a '9'.

Staff 2: Continues the rhythmic pattern with accents and slurs. Dynamics include *sfz* and *9*.

Staff 3: Features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Below the staff, the labels *B.Drum* and *B.D. Solo* are present.

Staff 4: Continues the rhythmic pattern with accents and slurs. Dynamics include *9*.

Staff 5: Continues the rhythmic pattern with accents and slurs. Dynamics include *9*.

Staff 6: Features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Below the staff, the label *B.D.* is present. The score ends with a *sfz* dynamic.

NOTICE

The object of this System is to point out an easy and systematic way to drum, and hold the Sticks using the Arms, Wrists and Hands properly so as to play the Drums and all percussion Instruments. Particularly to have the mechanical blows (made with the Sticks) match to the music perfectly so as to keep the leading (and Right Hand) in touch with the Primary and leading measure Notes hereinafter described. The *BLOW* is the one important thing to understand, It is made single and double (with Arm and Wrist) treated as Primary and Secondary, Viz:- Arm blow, Primary, Wrist blow, Secondary. After the Arm is used to make the Primary blow, (while the arm is down) the wrist makes the Secondary. Before trying to drum and read Drum Music, the Blow must be thoroughly understood,

DRUMMING

is purely mechanical (so to speak) and relates to Blows, Taps, Raps, Knocks, etc., in Primary and Secondary movements, (meaning single and double Blows) alternating with first one stick and then the other, producing alternate beats, to a nicety up to lightning speed. Inasmuch as the Drum plays the rhythmical (or noisy) part of the music, therefore it is obvious that the Drum is making no more or less than a noise, but as the noise must necessarily be made scientifically or with certainty, so that it will match (or fit) to the rhythmical or noisy part of the music, It must be done with a correct knowledge of how to make a *noise* without making a *noisy noise*. In other words, how to use the Hands and Sticks whether the movement be Primary or Secondary. Also strictly observing the raising places, in order that the sticks shall move exactly at the right time to produce the notes, and also to have the notes coincide with the tempo, so as to play them at the speed of the tempo, according to the time signature. This is the key and whole secret of playing expertly upon the Drums and percussion Instruments. Heretofore it was almost impossible for the Student to attain a correct way of playing the Drums, Bells, Xylophone and Tympani, etc., as the Methods for Drums did not relate anything about "*Why*" or get at the facts, so that a beginner could understand about what he should do with his Hands and Sticks to make him expert on the above Instruments. It is my intention here to explain in this System not only a way, *but the easiest way* to produce and play the notes by a system of movements graded to suit the measure notes, accentuations etc., which necessarily must fit and match to the musical melody etc., with unerring certainty and correctness, thereby reducing to a small degree, the art of playing the Drums and percussion Instruments.

The author

HARRY A. BOWER

DRUMMING

What does the word imply? or what does it mean? The methods of the old school and many late ones written possibly by good musicians (but with little knowledge of the Drum and percussion Instruments,) do not explain DRUMMING in a manner which would seem tangible or satisfactory to a novice, say nothing of an amateur or professional. All we gain in looking through these old crude and imperfect methods is a *slight* knowledge of what professional *expert* drumming really is.

One Method is quite like the next employing the old fashioned beats and flourishes, rolls, etc., etc., one copying from the other, without any explanation "Why" they use them.

It is for that reason I commence from the word drumming, (before even starting with the sticks) to tell *the student what drumming really is*. In the first place "Drumming means" beating a drum with two sticks, this may either be done with or without knowledge (in other words) without a correct way of using the sticks properly. A great many professional drummers do not use their sticks or arms properly, therefore the result obtained is not finished and perfect, and cannot be made to sound well, unless the arms and sticks are studied, so as to find out what the sticks are supposed to do and what methods we shall employ with our Arms, Hands and Sticks to obtain the best result. See "DRUMMING" Page 3.

BLOW

is the next important word to define as we depend on a perfect blow to do all executing and playing on all percussion Instruments such as small and large Drum, Xylophone, Bells, Tympani etc., The blow is made with the sticks (held in either hand) (as later described) The arm is also used in making same holding the sticks near drum (ball of stick $\frac{1}{2}$ inch from Head of drum) raising whole arm as though striking with a hatchet (to chop wood) The hand being raised on a level (with head of student) turn wrist upward elevating ball of stick, strike down (allowing arm to drop) with a quick speedy movement so that the stick will be sent against the drum head with some force to produce a sharp or short sound, stopping the stick exactly where it started. In other words a *BLOW* has both an up and down movement, (also it can be doubled). See photographs after page 4, for correct positions for Hands and Sticks.

MUSIC

is the science of sound. A science of combining tones (which sound positive pitch) in a melodic harmonic and rhythmic progression to produce pleasing effect to the ear and mind.

TONE

is a sound of some definite pitch be it either high or low, long or short, loud or soft.

MELODY

is a number of single tones usually running in regular order, pleasing to the ear (as a tune or popular air).

HARMONY

is a number or combination of tones, sounding simultaneously and progressing to some end attained by rules natural to musical science.

RHYTHM

is the measured tempo of music caused by the regular alternate accents whether they be heavy or light. *The Drum and percussion Instruments* cause an irresistible influence, they playing only the rhythmic part of music. The following will show the rhythmic (or Drum) part in relation to music.



The top line staff is for a melody instrument where different tones are employed. The lower line staff is for Drum, beating out the rhythmic part of music only.

NOTATION FOR DRUMS



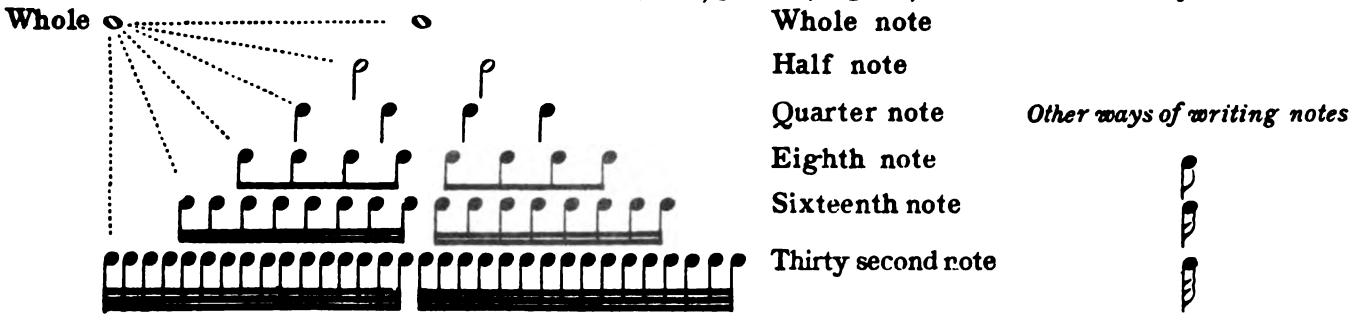
Snare drum music is written in third space, Bass Clef. Bass Drum and Cymbals in second space, Bass Clef.

Notes for Drums may be placed or read in regular order on either a line or in a space there being but one sound. The *spaces* being usually employed.

NOTES AND RESTS

9

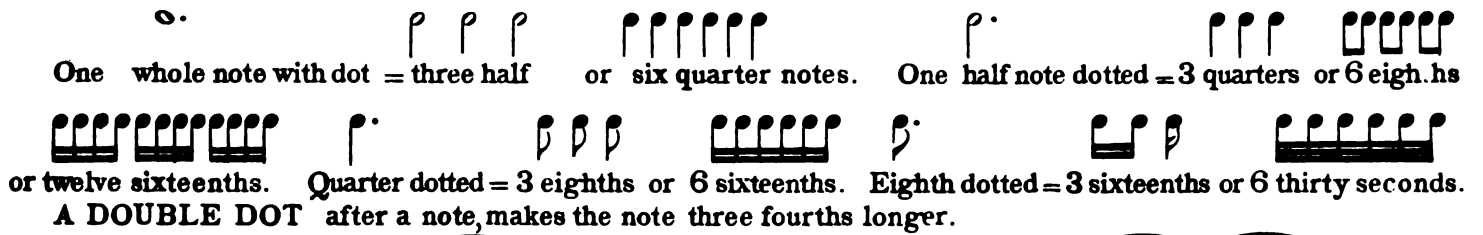
The different species of notes and rests will be employed with drums, etc., as with all other instruments. There are six kinds of notes in use. The whole, half, quarter, eighth, sixteenth and thirty-second.



The stems of the notes may point up or down. Also may be tied together without changing their value (or duration.)

THE DOT

after a note makes the note half as long again.



A DOUBLE DOT after a note, makes the note three fourths longer.



RESTS

are counterparts of the notes and are used to denote silence. They are equal to the notes which they replace.

Ways of writing more than one measure rest. * The figures denote the number of measures rest.



Rests are not connected by a tie but arranged one after another



Whole, Half, Quarter, Eighth, Sixteenth, Thirty second.

DOTS WITH RESTS may be employed but less often than with notes. Dots placed after rests prolong them the same as after the notes.

TIME

is the rhythmical progression (tempo or movement) of a piece of music each measure taken separately.

MEASURE is a small equal subdivision of a piece of music, taking in the contents contained between two bars.

TIME is indicated by figures set after the signature at the beginning of a piece of music. (The signature will be explained later.) The lower figure shows what kind of note is taken (or unit) The upper figure shows how many such notes (or their equivalent) are found in each measure.



All these signs are really fractional parts of a whole note (♩) as for example $\frac{2}{4}$ is two fourths of a whole note, etc.

The sign C is sometimes used for $\frac{4}{4}$ time, also with a line through same C for $\frac{2}{2}$ time, called "alla breve," and played as $\frac{2}{4}$ time.

TWO KINDS OF TIME (MEASURE)

called binary and ternary both of which may be subdivided into simple and compound.

BINARY MEASURE

is where the measure notes are grouped by two's as indicated by the time signature. The first note in each group being accented thus:



SIMPLE BINARY MEASURE

where there is one group of two notes.

COMPOUND BINARY MEASURE

where there are two groups of two notes each:



TERNARY MEASURE

where the measure notes are grouped in three's as indicated by the time signature the first note in

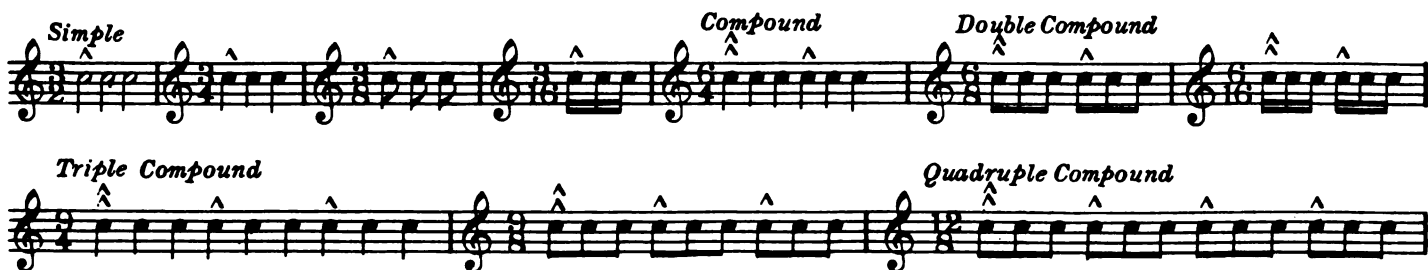
each group being accented thus:  3/4 3/8 6/8 9/8 12/8 etc.

SIMPLE TERNARY MEASURE

where there is one group of three notes.

COMPOUND TERNARY MEASURE

where there are two or more groups of three notes each.



OTHER KINDS OF TIME

such as $\frac{9}{16}$ $\frac{12}{4}$ $\frac{6}{2}$ $\frac{5}{4}$ are rarely used, they will be explained later.

EVERY MEASURE

must contain just as many notes or rests as the time signature calls for.

FILL UP THE MEASURES

with either notes or rests combined.

BEATING TIME

count out loud and beat time with the foot as the student depends entirely upon the beats in the measures to drum and play the music correctly. Therefore counting aloud besides marking the time with the foot (in each measure) is very necessary. Use right Foot.

COUNTING

To begin our practice count the beats, also speak the word (*and*) for example, $\frac{2}{4}$ time: "One (*and*) Two (*and*). The (*and*) is the last half of the beat which it represents.

ACCENTS

Where stress is given to a note in preference to another, that note is accented.

In $\frac{2}{4}$ time count *one, and, two, and*,
Foot down on the beats.

$\frac{3}{4}$ time count *one, two, three*,
Foot on 1st Beat if fast,
1st, 2d and 3d, if slow.

$\frac{4}{4}$ time count *one, two, three, four*,

$\frac{9}{8}$ $\frac{12}{8}$ If fast count *one, two, three, (four)*

EMPHASIZED NOTES

may occur on any part of the measure; if they do occur on other than natural accented parts, they usually are marked by small characters > or by the word Sforzando. *sfz*, etc.,

SYNCOPIATION

occurs when an accent is placed on an *unaccented* part of a measure.

The examples above may be observed.

The Drum Roll is employed to prolong the tied notes, and long notes, which will be spoken of later.

WHY AND HOW THE DRUMMING IS DONE

In the first place it seems obvious that there must be a beginning, or a way to start. But alas, how? Who is it that will tell you? Where did they get their information? Possibly from the old crude instructors and rudimentary drum books, which are all nearly alike and mean nothing in a correct sense as treating the drum as an orchestral instrument instead of a field instrument.

Mr. Bower has invented a table-chart for even division and one for odd division, showing where all blows, rolls and appoggiaturas originate and start, for execution and pertaining to the reading of drum music.



The right stick must be engaged always with the principal leading notes.



Right stick engaged on principal leading notes.

However, before engaging our thoughts with this table-chart, the blow will be the first thing to understand. There are so many different opinions on this subject, it will be appropriate here to give Mr. Bower's views and ideas. There are two kinds of blows to be made and used while drumming. The primary (1st) blow which originates in the top-arm, and the secondary (2nd) blow, which is developed by the wrist action from the primary blow.

Whereas the drum is a percussion instrument, it must be struck with a violent and elastic blow, made with a snap.

The word percussion means, violent collision, or, a shock produced by the collision of bodies.

Surely there must be some stress placed upon this particular thing, as the best blow will produce the best tone and effect.

This vital point has been overlooked by many, as without a proper blow, to make an attack which can be duplicated with alternate sticks, there will be no such thing as perfect and effective drumming.

The blow should be made with the top-arm, fore-arm, wrist, fingers and thumb although the fingers and thumb do not play any particular part in the blow-action, except to hold the stick firmly while the blow is being made.

The top-arm should move first, outwardly from side of the body. This will allow freedom of the fore-arm, which moves next, and finally the wrist acts, or moves last, by elevating the ball of the stick to point upward, an extra snap of the wrist will be gained which will send the stick against the drumhead with much force and elasticity.

There must be a starting and stopping place for the blow, or else there can be no position. Without a position, one will drum as ninety-nine out of one hundred are drumming to-day, "catch-as-catch-can," without regard to position while playing the different notes, etc.

Mr. Bower cites a case here which happens quite often with remarks similar to the following. This is in keeping with the last explanation.

Mr. Frank Haynes, small drummer with John Philip Sousa's band (one of Mr. Bower's star pupils, who is studying with him at the present time), while engaged in conversation with a brother drummer, in relation to the new Bower system, etc., in a persuasive way Mr. Haynes asked the drummer "why he did not go and study the new system," here in the drummer replied with some emphasis, "I do not use any system, or believe in any. I am a fly boy, and I guess I can take care of the drumming all right without any instruction from Mr. Bower. We played before Bower hatched up this new system."

The "fly boy" may be all right, as a great many others, who do not believe in progressing or learning anything.

The point which Mr. Bower is approaching is this: In order to play the drum properly you must know why and how to move the sticks, in order to produce the notes at the proper speed, in the right place.

There never was a drum instructor, or system, which informed us about when to start or move for the notes; the only thing derived was to play either right or left stick on the given note. It was left entirely, to the performer how to produce the notes, with no idea whatever regarding the speed of the different notes and rests, or how to move the sticks properly to play them.

For that reason it has left the field entirely open for someone to show "how and why."

Mr. Bower has not only done this, but has perfected a system and made it so easy the majority of the musicians, bandmasters, drummers and music houses recognize it to be the world's authority on drumming, and playing the percussion instruments.

All drumming is done with blows, either in primary or secondary movement. From the order of these two blows the roll and grace note (flam) originate. To define the roll more clearly I should say the roll originates from the primary action of alternate sticks, with recurrent secondary blows, both primary and secondary blows doubled. See table-chart, page 15

The rolls accelerate in rhythm, both in even and odd time, and should be harnessed to the right hand, so as to divide perfectly with the time signature, as for starting and stopping the rolls exact without upsetting the primary movement of the alternate sticks.

The right stick must be engaged always with the leading notes and treated as primary.

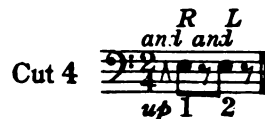
The left stick follows the right in executing, and it is doubled from the primary place. By placing the attention on the eighth-note-places (counting places) one and two and etc. (See cut No. 1 and No. 2) While playing sixteen notes, one will be able to sub-divide in reading and executing alike, as two eighth-note primary blows with right, doubled to left, produces four-sixteenth notes, etc.

The Table-Chart will give an idea how to play all and every kind of note or notes; the sixteenth notes progress naturally, which may be easily seen; also the other notes are all within these Charts. If the order of quarter and eighth notes does not present itself so clearly, the following Cuts and explanation will give a clear view of same.

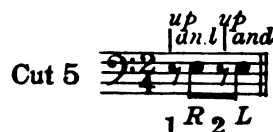
Playing Quarter notes and eighth notes. If the time signature is $\frac{2}{4}$ time and there are quarter notes to be played, start the Sticks from a position, up on the eighth preceding the actual entrance of the quarter note (this would be the up part of the blow) the Stick will naturally fall or drop down and strike on the note in exact rhythm, see Cut No. 3.



Eighth Notes are played the same, as for raising the Sticks, etc., see Cut No. 4.



The following cut No. 5 will give a clearer view. These examples are given to show how the Sticks move to play the notes, there are only three kind of notes to play (with a few exceptions). The Quarter, Eighth, and Sixteenth, after these are understood thoroughly, the executing of drum-music is an easy matter.



SPECIALLY IMPORTANT

If the drummer wishes to play the Drum and percussion instruments in the most modern and expert way *as set forth in this System*, he must observe the following.

In order to play the Drum in an expert way so that it will amount to something, there should be a systematic way to hold the sticks, see Cuts fore-part of System. There should also be a way to use the arms, wrists and sticks properly, so that the mechanical blows (made with the sticks) will match to the rhythmic order of the music perfectly. Also to have the right-stick in touch with all leading measure-notes and even grouped notes.

The character of the drum is just as important as any other instrument, and should not be lost sight of. An instrument without character loses its identity. The character of the drum is lost, to some extent, without the blow-action being understood thoroughly. In making the blow, there should be some movement, of the top-arm, fore-arm and wrist also there should be a decided action, this to be on some rhythmical part of the music. There should be some emphasis placed on the principal notes, where the natural accents occur. Without this the drumming will be made with a similarity of beats, which will sound dull and stupid.

The rhythm will be senseless unless the accentuated places are represented by a special movement of the fore-arm; that is to say, in playing groups of even notes, this special movement must be made with the right, on the first and third notes, see Blow pages 12 – 13 the System.

POSITION

The position must not be overlooked, as we cannot make a perfect blow, without a position. As all blows must be similar, it will be necessary to have a position for each and every blow.

Do not start the sticks from your lap, but instead, keep them in the proper position, covering the centre of the drum-head. see Cut, fore-part of System, also page 12.

ALTERNATE ACTION OF THE STICKS

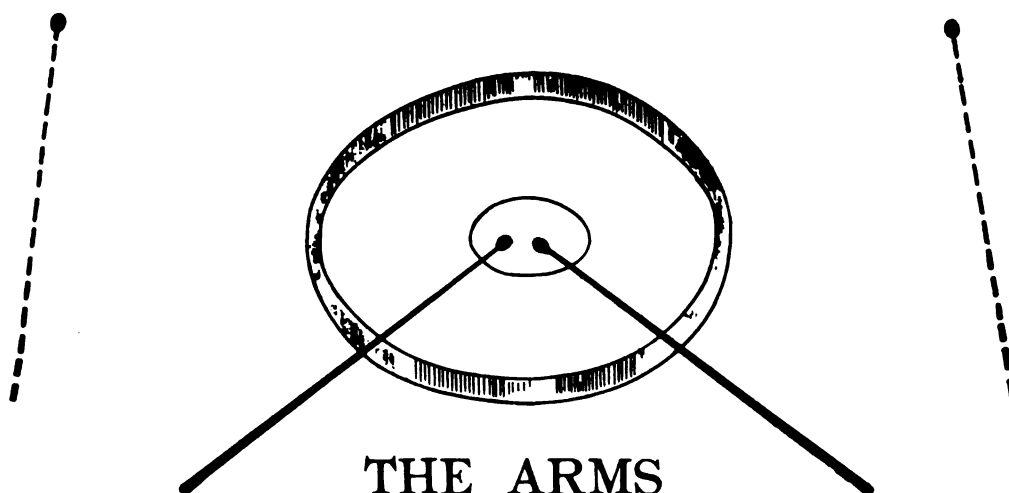
After the blows are thoroughly understood and the sticks held properly, with each hand, as per the photographs in the fore-part of the System, study the recurrent action of the sticks, playing first with the right, then with the left. As one goes down, the other goes up. Try and relax the shoulders in this alternate movement to assist the easy working of the arms and wrists. For special practice the primary blows can be made (right - left) from hand to hand for a few movements, then secondary-blows may be added by the wrist action. Before doubling and making both primary and secondary blows with each stick it will be advisable to practice the table of subdivision (even time) page 15, and later, (odd time) page 20.

Commence slowly at first, count one and, two and, three and, four and. Play the eighth note stems pointing downward with the right stick. These are the principal accented notes, which are on the counting places. Educate the right before trying the left, while counting as per above, play the sticks on the exact count, watch the top-arm, see that it moves first away from the body, after which, the fore-arm follows and finally the wrist. Be sure and elevate the ball of the stick to point upward, this will give more elasticity to the wrist. After the right is trained to perform the blow in good shape, do the same with the left. When the secondary blow is added (which is made with wrist) it must be made with equal force, so as to match the primary - blow. Playing sixteenth-note primary-blows, while counting one and, two and, etc., will furnish good material for practice and in a short while will develop the arms and wrists to such an extent that the Rolls and execution in drumming will be easily mastered.

IN COUNTING try and hum a musical tone, this will establish a real tempo and keep the count even.

GOOD PRACTICE FOR WRIST TECHNIQUE

Commence by counting slowly, increasing the time gradually; count one and, two and, three and, four and, playing the right-stick on each counting place, the left stick alternating in recurrent action, this will make in all sixteen notes, eight with each stick. After playing this several times, add the secondary blows, without altering or taking away from the arm movement, or upsetting the primary blow. The secondary blow must be made with equal force, but with the wrist action. You will accomplish more with this exercise, by counting slowly. This exercise is the nucleus from which all execution and Rolls originate. With the attention placed on the right stick, the Rolls are felt strictly to the rhythm, in all and every kind of time, also to play the note execution and to start and stop Rolls exact.



are used in single and double movement when playing the drum. When the notes are easily executed with single blows it is called single movement. Viz:



Whereas if the music cannot be easily executed with single blows they are made double as follows:



Each time we make a single(primary) blow(with either hand) it may be doubled by making a secondary blow with the wrist, while arm is down. The sticks should make similar blows and sound the same in tone. Begin with the right and do not try the left until satisfied with the right. Copy from the Right Hand. I refer to similar blows above as being made the same weight both primary and secondary

THE STICKS

should be held loosely yet firmly in the hands and when raised for a Blow elevated so that the ball end of the Stick will point upward and the hand level with forehead. This gives the Wrist a chance to turn and in throwing the Stick downward(for the blow) there is much force and elasticity derived.*

CENTRE OF DRUM

mark a circle $3\frac{1}{2}$ inches in diameter in centre of drum head. Practice and play within this circle(as shown in cut above.)

PRIMARY BLOW

Strike the Drum with an elastic Blow; always start from the drum head(way down near as possible) and return to the starting point in making each blow.

Sticks should alternate first Right then Left. The dotted lines in above example are for the Sticks when raised.

Start making a blow with Right Stick; keeping the Left Stick in position(as above) and as near the drum head as possible, the Right Stick going up(to the dotted line Stick) and returning to the exact starting place. As the Right Stick comes down, start the Left Stick up(for a blow) going to the dotted line Stick and so on keeping the Sticks alternating, making the blows slowly at first. The Sticks should co-operate with each other perfectly and a similar arm movement made with both Right and Left. While one Stick is coming down the other is going up; observe what was said regarding the Blow, on previous pages.

* See cuts fore-part of book, primary-blow No. 1 - 4
24684-79

SECONDARY BLOW

After making the primary blow with both right and left hands, make a secondary blow with the wrist (while the hand is down) always after each primary blow, viz.



The Wrist Blow however, is not used except in the Roll and for an expedient.

The bound of the Stick is treated as Secondary Blow (or Wrist Blow)

Both the primary and secondary blows are made with one throw of the wrist and fore-arm, (making both blows with one effort.) Practice the double blow; first slowly, then faster and faster, up to quite a speed. Make the primary blow even, with each hand the secondary blow will naturally follow. The "double blow" will be spoken of later in this System, as used in making the Roll.

COMMENCING TO READ AND EXECUTE DRUM MUSIC

Going through the previous pages slowly and carefully, the Student will now be able to read and execute very simple DRUM MUSIC. Make a blow with each hand (as before described). Observe the Two beats (one down) (one up) count (one) on the down beat (Two) on the up beat, count (and) after each beat as (one and two and) etc. Mark time with the Right Foot.

Speak, *out loud*, short and distinctly as you count one, strike a blow with the Right Stick. (speak the word "and" after each beat) count Two, strike a blow with the Left Stick, (speaking the word "and" after same.) The counting will appear thus One (and) Two (and) etc., etc., see example below.



In executing, never use the same stick twice if it can be avoided and the rules of playing observed.

We are speaking on the eighth note places in $\frac{2}{4}$ time.

N. B. The Student should understand exactly, the speed of the notes occurring on the counting places, so as to be able to subdivide the groups and notes of greater speed.

THE RIGHT HAND

is the important hand and one with which to commence the first of every measure inasmuch as the music is set up even (the same as we are with two hands) it seems natural to match our hands to the measure notes the easiest way. The starting place (or first beat) is the *best* place; so is the right hand our *best* hand therefore, always start with Right.

Play the *drum music* as though each measure is separate and complete. The Right Stick leading in each measure and where the beats occur, after which connect the measures and play as one whole piece. This rule of Right Hand commencing each measure, may be broken to execute expertly, but learn it first as above. *

STAND WHILE PRACTICING

at first, elevate drum (or practice board) to a suitable position, easy to reach, elevate left side of Drum to aline with left hand Stick, (with not too much slant.)

LEFT HANDED DRUMMING

A person drumming left handed will reverse the above rules using left hand for leading hand and tilting drum to the opposite side to fit right stick. The Drum sticks should be held opposite from Right Hand Drumming.

* See page 20a - 24684-79

SYSTEM OF EXECUTING

WITH THE STICKS TO PLAY ALL KINDS OF MUSIC WRITTEN FOR THE DRUMS, etc.

With the Sticks in position to drum, you are exactly matched to the Music (Right Handed) as the right is the best and most important hand, it will most surely match to the *first note* of every measure, also to the first note of evenly grouped notes. The right being the best hand will always give to the best notes and leading places a natural accent.

The measure notes and groups are always divisible by 2 in even and odd time (except in $\frac{3}{4}$ time where we will treat two measures as one measure) see page 16, Ex. A, $\frac{3}{4}$ time.

This will make it possible always to start each measure, (also each group of notes in even time and every other group in odd time,) *with the right*.

Alternate blows may occur on quarter, eighth, and sixteenth notes and travel the same speed.

IMPORTANT EXAMPLES

N.B. The Right plays on all Primary places.



The top letters indicate principal playing places for the alternate sticks, deducted from *Bower table* page 13



Execute the three notes (*) with single blows.

All groups of notes must be made with single blows. (*not double*)

After some practice the (primary) blow may be made without much arm movement.

THE BLOW

In making a blow with the sticks do not slow up, while the Sticks are in the air. Start and go up and down with a quick movement. The Rests should be the proper places, where to raise the sticks.

The following system must be observed:

N.B. Play the Rests up and the Notes down.

Both Notes and Rests in exact Rhythm.

In $\frac{2}{4}$ time written thus:



Count one and, two and.

Right stick moves up on one, down on and, etc., this should be practiced in exact time.

Moving the sticks up exactly on the rests, (before the notes) renders the note at the right speed.

ALL GROUPS

of notes are made to sound more artistic by raising the Sticks (making a little start) before playing them. The Rests are suitable places for starting or raising the Sticks, allowing them to play on the written notes exact.

The movement of the sticks should be anticipated (a little) so as to be in time for each and every note.

The sticks should be tossed against the drum head for every blow and to start every group of notes, in a graceful (elastic) manner as the power derived there-from will make the notes, groups and figures, stand out and sound well.

Drummers who do not adhere to the above rules, are obliged to depend on the strength of their wrists alone, thereby producing unnatural and amateur sounds upon the drum.

BOWER TABLE FOR SUBDIVISION

AND EXECUTION FOR THE DRUM

IN EVEN TIME

Cut No 1 PRIMARY AND SECONDARY PLACES

Count and play the right hand alone on primary places, after which, play left to follow on secondary places.

The left must play as heavy as the right and with the same movement of the arm.

After playing all the sixteenth notes as in Cut No. 1, add the secondary blow, doubling up the notes on these places.

The cross (+) denotes the Primary and Secondary places.

This table of examples will show which hand or stick to use and what relation the notes are to both the Right and Left hands.

* When the notes are of longer duration than Sixteenths they must be divided up and played with alternate hands (or sticks)

Adhere to these rules for all execution, whether the notes are written as above, or the same notes displaced with Rests etc., See example Page 18.

BOWER TABLE FOR SUBDIVISION

AND EXECUTION FOR THE DRUM

as $\frac{3}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ etc. IN ODD (OR UNEVEN) TIME

PRIMARY AND SECONDARY PLACES

Cut No 2

12/8

12/8

12/8

12/8

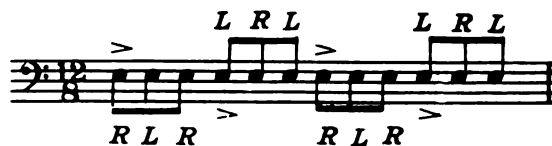
12/8

Play as described in above even division, first with Right, then Left.

Observe the stems of notes pointing down for 3 and 6 time.

The hands (and sticks) are matched alternately to the measure notes, commencing with the Right.

ODD TIME ODD GROUPS ETC.



$\frac{12}{8}$ time with four beats in each measure, allows three eighth notes to each beat, accent always the first note and raise the Stick for more action on same.

EVEN NOTES AND GROUPS IN ODD TIME

* Lower letters most practical.



When the notes occur in two's or in regular order in odd time execute the same as in even time see examples page 14.

When the Tempo is very fast the notes may be doubled with either hand as the top letters indicate. This measure of $\frac{12}{8}$ time may be subdivided into $\frac{9}{8}$, $\frac{6}{8}$ and $\frac{3}{8}$ executing the same way.

Three notes in regular order occur less than even groups of two, four or six notes, therefore we will adhere to the primitive rules and ideas given on previous pages regarding Right commencing all groups of even notes, no matter where or when they occur.



When two groups of three notes each follow in regular order as above (in example A and B) play alternate commencing with the Right. In example C commence with Left, treat as odd number as (one or three)

ODD OR UNEVEN TIME

A simple rule for playing all odd notes (standing alone) and groups of odd notes. One note, or one group of three notes may commence with the left hand. Viz: Ex. A, B. Two groups of three notes each commence with Right. Ex. C.



Two single notes standing alone, or two single notes following, commence with Right.



EXAMPLES

appended to this page, are for expert reading and should not be studied until the student is somewhat advanced.

DIRECTIONS

Take away from this page entirely, paste on thick cardboard then cut on dotted lines, so as to be in single measure form, first place both single measure columns to read as any ordinary music, repeating both measures (in Ex. A and B.) several times, then read the next two measures the same way etc. After playing through as written then move example B. columns up one staff so that 1st measure of Ex. A. will match to 2nd Staff of Ex. B. Play through in this form, making repeats, then move Ex. B. down one Staff so as to make still another set of different exercises, a great variety may be arranged by changing the A. and B. columns about. This will be found very valuable for sight reading. These exercises must be played with primary blow, except where the sticks double on sixteenth note rolls, raising sticks on rests.

Count while playing these examples ONE (and) TWO (and) etc., also mark time with the foot.

Play slowly at first, then faster.

APPENDIX TO PAGE 20

Count ONE (and) TWO (and)

Ex. A

Ex. B

The image displays two columns of musical notation, labeled 'Ex. A' and 'Ex. B', separated by a vertical dotted line. Each column contains 15 staves of music. The notation is written in 2/4 time, with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups. The notation is presented in a standard musical format with a treble clef and a key signature of one flat. The staves are numbered 1 through 15 on the left side of the page.

22 KEY TO RAG-TIME AND STICK-BEAT PLAYING

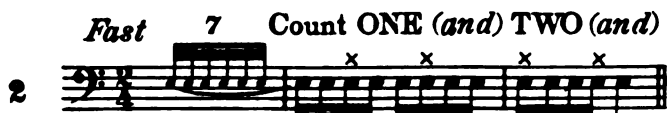
Count ONE (and) TWO (and)



Play the first two measures evenly then upset the next two by playing the notes marked (>) with primary blow; the other notes with little action as possible. R-L etc.



The note which is marked with a (x) play one stick on the other R-L- etc.



Many changes may be produced by striking the (x) note on Rim of Drum, or on a "Trap" as desired.
(Also one stick on the other)



The (x) cross denotes one stick struck on the other four to five inches from small end, with stick (which is struck) pressed against the Drum Head.



Nos. 3 & 4 may be executed in various ways by placing accents, first on the 1st of two with Right, then Left. The lower accents are for one set, the top for another.

EXAMPLES



The Sticks may be used in this same manner and strike Rim of Drum or any place to produce the note or accent.

Sticks may be struck at various distances from the end for tone and effect - for the first note, strike seven inches from end, then for the next note, four inches, accenting as you please; either the first beat loud, or soft etc., keeping up the sequence.



The (x) denotes stick to use on trap, bell, hoop etc. exercise and beats may be made up from these and put to practical use in playing for Dance etc.

EVEN TIME EVEN AND ODD GROUPS ETC.

23



SYNCOPTION OCCURING REGULARLY COMMONLY CALLED "RAG TIME"


In two four time where syncopation follows in two or more measures. Subdivide the measures, matching the odd and even notes and groups to the hands as set forth in aforesaid rules.



In example A (lower notes) we find a group of three notes (that means commence with left) although being the first of a measure the Right could be used first. Match this odd group to the even notes above, the solution is easy.

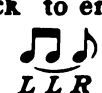

OTHER ODD GROUPS AND NOTES MATCHED TO EVEN NOTES AND GROUPS



The notes in lower example may not always match to the notes above. The lower notes in example C where the notes are tied over (only the first note being struck) must be played as odd and even groups etc. In example C the last note in third measure is tied over, so that the first note (in last measure) is not played. The second note however should commence with the Right  Observe the letters in these examples for further practice. R.L.

SYNCOPTION WITH ROLLS




In example D, we find Rolls written for Sixteenth notes (which are quite impossible to execute) however an easy substitution may be made for the Roll. Whenever the Rolls occur on Sixteenth notes, double the blow making two notes with either stick (to replace the Roll) and still another blow with alternate stick to end Roll as tied over, see above example. The movement of the sticks would be similar to a three stroke Ruff  or  although it must be done smoothly to sound similar to a short Roll. These two notes must be played with stick which will match to the part of the measure where the Rolls occur, (according to the primary and secondary places) see examples above.

PRIMARY AND SECONDARY PLAYING PLACES IN THE MUSIC

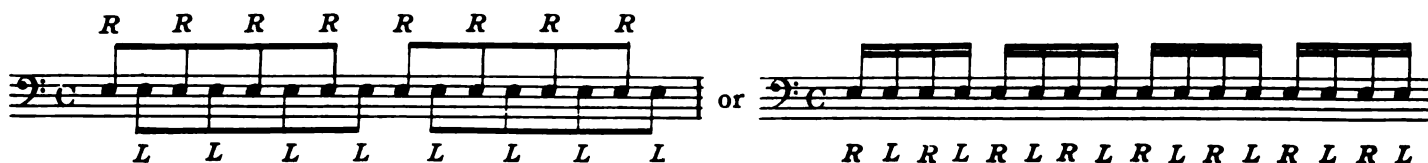
After the blow is thoroughly understood as treated in this System and made as primary and secondary, the hands will be styled as primary and secondary.

Right hand primary, Left hand secondary; see Page 19; also pages 10-11.

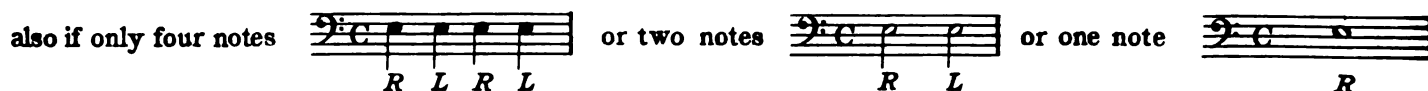
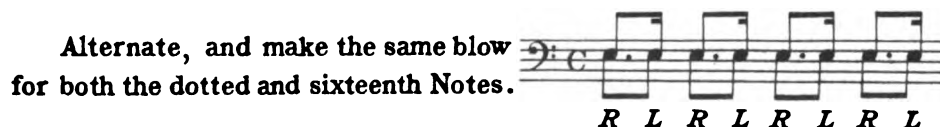
It remains now to establish primary and secondary places in the music, so that the proper hand (or stick) may be used for the right note in the proper place at the right time. The Beats are the primary places in the music and all notes commencing on the Beats must be struck a primary blow, with either the Right, or Left stick. Each measure of music may be subdivided into as many primary places as the measure notes are divisible by two, also the primary places divided into as many secondary places. According to the time signature given, the quickest notes mostly written for the Drums are Sixteenth notes, (observe in the table for primary and secondary places) therefore to a whole note or a measure of $\frac{4}{4}$ time commonly styled  the right (or primary hand) may play eight times, also the Left (or secondary hand) the same number making in all sixteen notes. The hands alternate commencing with Right, making a primary blow with each.

SPEED OF HANDS

This will illustrate how fast each hand may go and also what kind of notes they are playing. The Right hand can play at a speed of eighth notes. The Left following the Right and playing at the same speed as follows:



If however eight notes are written in a measure of common time (written on the eight primary places) the dotted notes (stems pointing up) played the same R.L. they should be played with Right and Left alternate hands. Viz:



The Right must commence every measure and every two or four notes (whether grouped together or not) the left hand plays after the Right, also starts every odd note or group of odd notes (as 1 and 3 notes) when they occur on the secondary places.

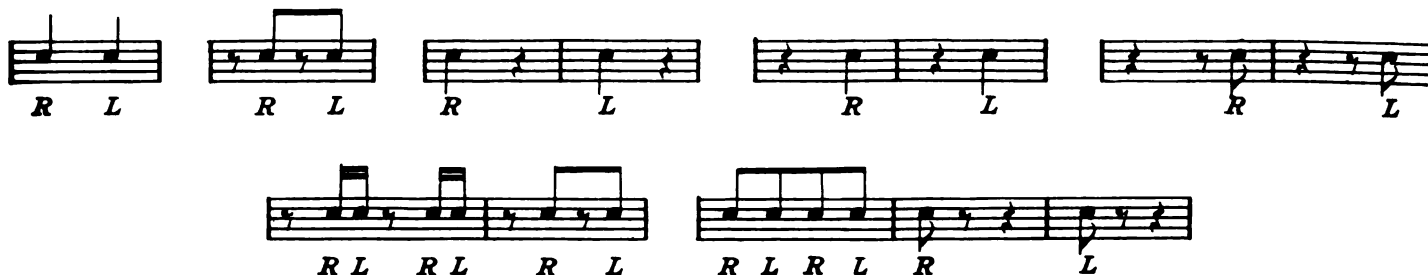
EVEN EXECUTION

Play other odd notes (one or three) when standing alone according to their location regarding primary and secondary hands.

The Left hand alternates with Right in all even division. Viz;

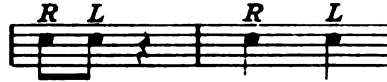


What is meant by even division? Any two or four notes grouped together or standing alone in regular order. Viz:



PRIMARY AND SECONDARY NOTES

If there are two notes (either in a measure or in a group) the first note is the Primary and the second note the Secondary, bear in mind, the secondary note must not be struck with a secondary blow as we must adhere strictly to Primary blows with each hand (when it is possible). The secondary note then may not be struck a secondary blow but with the Secondary hand, the Left. Viz;



PRIMARY AND SECONDARY HANDS

The Right Hand is the Primary Hand, the Left Hand the Secondary Hand. If there are two or four notes in a measure or in a group of notes, the Right plays the first note and the Left plays the second note, always starting each measure with the Right. Viz;



It will be readily seen that any figure of rhythm or group of notes written for the Drum may easily be found and executed if traced and matched to similar notes and groups in the "BOWER" Table of Subdivision and execution for the Drum.

By observing the figure (or group) you wish to execute, match same to the corresponding notes, in said Table (whether it be in even or odd time) using Right and Left hand as given. The execution will be easy. It matters not whether dots are placed after notes. Viz:



The execution is relatively the same as in case of even or odd notes and groups.

The same primary blow should be made (first Right then Left) on the dotted sixteenth and thirty-second notes alike, with an alternate arm movement.

With the above examples set forth, using Right and Left hands in primary and secondary movement, together with the "BOWER" Table of Subdivision and execution for the Drum, it will not be necessary to give any further examples or use *letters* to signify which hand to use in playing. Every kind of execution is made easy by this System, and with the above Table. This will apply also to all other percussion instruments with little deviation.

The Student will find the playing and reading of Music much facilitated by eliminating the letters.

A thorough study should be made of the "BOWER" Tables of Subdivision and execution before attempting to read and execute Drum Music. Too much attention cannot be paid to all the special Rules, Ideas, etc., within this System.

TECHNICAL EXERCISES FOR DRUMMING

Commence slowly and then increase the speed gradually. Count ONE (and) TWO (and)
Each blow made with arm single movement.

1

2

Commence slow gradually increasing the speed. The first note of each group with *arm* blow second note with *wrist*, both notes made with one throw.

3

Single arm movement one stick and then the other.
Keep the figures balanced by the Right hand blow.

4

* practice this exercise slowly at first keeping the triplet in mind.

Arm blow only on first note of each group; keep sticks near the Drum for other two notes in each group.

5

Separate arm blow on stems pointing upward.
Also for L.

6

Commence slowly then faster, first double movement for Right, then Left.

7

Difficult exercise. 1 arm blow and 2 more blows with Right while arm is down.
+ Denotes Wrist.

8

1 arm blow and 2 more blows with left while arm is down.

Bound the Right stick once after making the blow then single arm for left (3rd note in group.)

The Appoggiatura, grace note (or Flam) together with all kinds of exercises to produce Rolls, etc., and embellishments will be found later on pages 19, 28, 29, 30, 31, 32 and 33. We employ them only as the student requires them to make the course of instruction systematic and concise. The embellishments, ornaments, etc., should not be studied until thoroughly acquainted with the Blow and how to use the sticks properly also study the "Table" for primary and secondary parts of the measure, to facilitate the execution.



What is meant by *odd* groups of *odd* notes, where three notes of the same origin are together or following any *odd* number of three notes (See page 16) also examples following?



The sticks should always be used so as not to stop the alternate movement, when it is possible to do so.

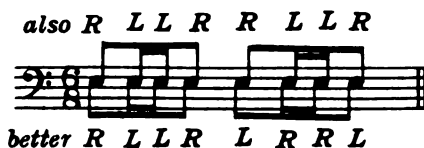
Vis.



All execution must be done with an idea of primary action, using the arm, wrist etc. as such, even if the notes are to be played softly, you must inherit the action as tho making a primary blow.

PLAYING TWO NOTES WITH SAME STICK

is used only (in primary and secondary movement) when the execution becomes difficult to play with Single Sticks. *Vis.*



For using the bounce of the sticks (secondary blow) see page 17, being used exclusively on Sixteenth note roll etc. called Rag - time.

By observing and using this *PRINCIPLE* of *PERFECT EXECUTION* as outlined above, a system of great importance will be acquired which will enable one to execute with ease, any and all passages with precision and perfect attainment.

BINARY TIME MEASURE No. 1

SIMPLE EXERCISES $\frac{2}{4}$ TWO FOUR TIME

Two beats in a measure. Count ONE(*and*) TWO(*and*) Foot down on first of measure.

*Groups in binary (time measure) should commence with Right hand.

Groups in ternary (time measure) should commence with Right hand and alternate with left.

Except odd notes, when they occur on the after beats, play Left.

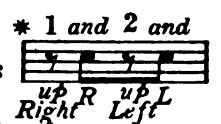
See page 18 for examples, viz:- EVEN EXECUTION.

The exercises are as follows:

- Staff 1: 1 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
- Staff 2: 1 2 1 2 1 2 1 2 1 2 1 2 1 ^{*}2 1 2 1 2 1 2
- Staff 3: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
- Staff 4: 1 2 1 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
- Staff 5: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 3 1 2 1 2
- Staff 6: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 4 1 2 1 2 1 2 1 2
- Staff 7: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 5 1 2 1 2 1 2 1 2
- Staff 8: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2
- Staff 9: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Care should be taken to strike with one hand, as with the other.
The Blows should be the same with each hand.

N.B. The Stick which is to strike should be raised on the rest preceding the note. Viz:



Special notice should be taken of raising the sticks on the rests before the notes are struck.

Raising the sticks on Rests should be made with the same accuracy as when the notes are played, the hands being kept in motion to fit the tempo of the music.

* This example is treated as an even group, R, L.

BINARY TIME MEASURE No.2

Count ONE(*and*) TWO(*and*)

Raise the sticks equally in height from the DRUM *each blow the same.*

* One half rest equal to one measure silence, or two quarters.

* Treated as groups, or notes following in regular order - R. L.

BINARY TIME MEASURE No. 3

81

* The stems pointing upward are to denote relative value of Sixteenths, N.B. For the execution of grouped notes see ALL GROUPS Page 14.

The musical score consists of 14 staves, each containing a series of rhythmic patterns. The patterns are primarily composed of eighth and sixteenth notes, often grouped together. Above the notes, numbers 1 and 2 indicate fingerings. Some measures are marked with an asterisk (*) or a circled number (3, 4, 5, 6) to denote specific groupings or exercises. The stems of the notes are used to indicate their relative value as sixteenth notes.

* In last two measures of No 2 (or similar places) alternate from hand to hand commencing with Right.

Each number should be repeated before taking the entire page.

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TERNARY TIME MEASURE No. 4

Three four time Count ONE(*and*) TWO(*and*) THREE(*and*)

Three quarter notes(or value) in each measure accenting the *first* of each measure.

Beat time with foot, down first of each measure.

The musical score consists of 12 staves, each containing a sequence of rhythmic patterns for a single measure. The patterns are defined by the numbers above the notes, representing the beat count. The staves are as follows:

- Staff 1: 1 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 2: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 3: 2 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 4: 1 2 3, 1 2 3, 3 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 5: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 6: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 7: 1 2 3, 1 2 3, 4 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 8: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 9: 5 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 10: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 11: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3
- Staff 12: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3

Additional markings include asterisks (*) on the first measure of Staves 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12. The letters 'L', 'R', and 'L' are placed below the first measure of Staff 11. A double bar line is present at the end of Staff 7.

24684-79

N. B. In Ternary time measure first measure note, Right, then with alternate hands.

The figures over the notes are for the beats.

*Note to break rule of right, on first of measure see Page 20 a

COMPOUND BINARY TIME MEASURE No. 5

Count ONE (and) TWO (and) THREE (and) FOUR (and)

Common (or four-four) time. Four quarters (or value) in each measure.

The musical notation consists of 12 staves, each containing a sequence of notes and rests. Above each staff are numbers indicating fingerings (1-4) and sometimes rests (*). The notation is written in a single system, with each staff representing a different rhythmic exercise. The exercises involve various combinations of eighth and sixteenth notes, often beamed together, and rests. The fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some exercises include a measure rest, indicated by an asterisk (*).

* denotes one measure rest

x The dot adds one half to value of note before it.

* Divide the measure in eighths; keep account of the Right Hand (the leading hand) to simplify reading. Viz: after striking eight times with right a measure will be filled (alternating also with left.)

TERNARY TIME MEASURE No. 6

One important beat in each measure (down beat)

Count ONE, TWO, THREE, leaving off (and) *Count quite fast.*

Ternary time measure. Either hand may commence a measure, *then alternating*, accenting starting note in each measure. Commence with Right.

The musical notation consists of 12 staves, each representing a different exercise pattern in 3/8 time. The patterns are as follows:

- Staff 1: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 2: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 3: 2 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 4: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 5: 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 6: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 7: 4 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 8: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 9: 5 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 10: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 11: 6 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
- Staff 12: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

The notation uses a single bass clef for all staves. The notes are primarily eighth notes, with some measures containing quarter notes or rests. The counts are placed above the notes to indicate the ternary rhythm.

* Special notice taken of the leading hand also taking account of the eighths or the notes which are played by *right hand* will facilitate reading. The word "*Hand*" is used here, in meaning "*Stick*."

DOUBLE TERNARY TIME MEASURE No. 7

Count ONE, TWO, (THREE, FOUR, FIVE, SIX)

Two Beats in a measure (if played slowly beat six in a measure)

Count all the eighths


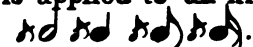

* A strain repeat. Repeat all measures in strain, going back to the same sign or the beginning of piece.

x Dotted notes, dots add one half to the value of notes or rests.

* As these two notes appear played as even notes always. R.L.

24684-79

FLAM

The word "flam" is applied to all kinds of ornamented notes or in other words when a grace note  precedes a real note . The flam originates from two sources, one from a still place, where the note execution is on quarter notes, eighth notes and also notes of longer duration, as whole notes and Half notes. The other source being where the sticks move in sixteenth note execution, while the grace note (or flam) is being made. From a still place, or, in other words, from a position, to execute the grace-note preceding the quarter Viz:-  the quarter note must be played in exactly the same way as without the grace-note, the left stick being used to play the grace-note, from a still place and not to make any noticeable movement to execute the grace-note.

The object in view is to play the flam-notes (or grace-notes) with as little action as possible. From a place where the sticks move as on sixteenth note execution the flam is derived from the secondary-blow-action, see page 61 "Flam Following Sixteenth Notes."

EXERCISES TO PERFECT THE FLAM

Commence by playing the following exercise. Count one and, two and, quite slowly at first.



* Raise the sticks on the eighth place before the quarter notes, holding the sticks in position always until the proper time to start for a note.

Play a grace-note with the left-stick to the first quarter and a grace-note with the right-stick to the second quarter etc., without changing the starting place, for the execution of the quarter notes. Viz :-



Avoid striking both sticks at the same time.

* Always observing to move the stick which is to play the real-note up on the eighth place preceding as marked (thus V) in examples above.

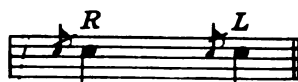


Keep the eighth note execution with primary blows while playing the notes with the down stems.

First play the eighth note stems pointing up.

In this number (3) exercise the flam may be seen to originate from the secondary blow. After playing the eighth note stems pointing up a few times, then play the lower stems and notice the thirty-second note is played with a secondary action of the right and left primary blow, these lower stemmed notes must be executed without changing the primary movement of the alternate sticks or arm movement. After a little practice, play the thirty-second notes as near to the sixteenths as possible, and with as little strength as you possibly can. This will give a correct way of playing the flam.

RIGHT AND LEFT FLAM



The Appoggiatura or Grace note being used only as an ornament (although it establishes an accent when used with a note). We will not recognize it as a note or use letters for same in our exercises. Of course bearing in mind to observe and make all grace notes with other hand which is not marked. Viz :



In expert playing, the Flam should be executed so as to allow the slightest touch of the sticks for the grace note ()

SIMPLE EXERCISES No.1

INTRODUCING THE FLAM

Note; The flam is used mostly on the accented parts of the measures or where an accent is required.
The regular *quarter* notes are ornamented with grace notes or termed in old style Drumming *Flam*.
Count as in previous exercises.

The exercises are as follows:

- Exercise 1: 8 measures of quarter notes with flams.
- Exercise 2: 8 measures of quarter notes with flams.
- Exercise 3: 8 measures of quarter notes with flams.
- Exercise 4: 8 measures of quarter notes with flams.
- Exercise 5: 8 measures of quarter notes with flams.
- Exercise 6: 8 measures of quarter notes with flams.
- Exercise 7: 8 measures of quarter notes with flams.
- Exercise 8: 8 measures of quarter notes with flams.

* Single repeat. X Repeat the previous measure. Each repeat meaning the same.
24684-79

No. 2

PLAY THE FLAM only when it is written.

Count as in previous exercises. Play the grace note as near the Drum as possible.

The musical score for exercise No. 2 consists of 14 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style typical of early 20th-century dance music, featuring eighth and sixteenth notes, rests, and grace notes. Fingerings are indicated by numbers 1 and 2 above the notes. The score includes various rhythmic patterns, including eighth-note runs, sixteenth-note figures, and rests. The notation includes repeat signs and a double bar line at the end of the piece. The overall structure is a continuous sequence of rhythmic exercises.

N.B. observe all the strain repeats.

No. 3

Common (or $\frac{4}{4}$ time)

1 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
R R L L R R L L

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

6 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

N.B. Observe No. 5 this page. Sixteenth and Thirty Second notes.

* Can be executed also R L.

No. 4

FLAM EXERCISES (*Ad libitum*) (FOR PRACTICE) Quite difficultPlay this exercise *not too fast* but moderately. N.B. Play the Rests "*up*" in Rhythm.**Moderato**

The musical score for 'FLAM EXERCISES No. 4' is written in 2/4 time and marked 'Moderato'. It consists of 14 staves of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings (1 and 2) are indicated above many notes. The score features several repeat signs and a double bar line with a repeat sign. A star (*) is placed above the first note of the 13th staff. The music is written in a single system on a grand staff (treble and bass clefs).

* The Stick should go up on this (:) rest at the speed of a Sixteenth Note.

N.B. This exercise may be omitted for the present and taken up later.

FLAM EXERCISES Count One and Two and Three and, slowly.

* Ternary Time Measure, commence with Right hand alternate with left, (first measure Right, second with Left etc.)

* The group of three notes played in same time as Two eighths.

24684-79

No. 6

Count ONE *(and)* TWO *(and)* THREE *(and)* FOUR *(and)*

FLAM EXERCISES. Common (or $\frac{4}{4}$ time) Four beats in each measure.

all R. Hand flam when fast.

*  Half Notes, One Blow only (with ornament )
24634-79

ROLLS OF ALL KINDS

AND DIFFERENT WAYS OF WRITING AND PLAYING

Written *lr lr lr lr* *~* *lr ~~~~~*

Played

Written *lr* *~* *lr lr*

Played

Written *~ ~* *lr* *~ ~* *lr lr lr lr lr*

Played

Composers and writers use different signs for the Roll as *lr* *~* (meaning *trill*) instead of cross lines . Observe the above carefully before proceeding.

This being the most common.



* If no sign or Roll marks () are given, strike once only, giving the note its value.

Written *~* *lr* *~* *lr* *7*

Played *usually*

Written *7* *9* *5* *5* *5* *5* *7*

Played

Very often figures are placed over the notes to denote a *ROLL*. Figures showing how many beats are used Viz: 5 five stroke Roll, 7 seven stroke Roll, 9 nine-stroke Roll. In Army or Camp duty the above figures are often used.

ROLLS

should end with primary (single blow) not with a secondary blow.

RHYTHM APPLIED TO ROLLS IN ALL KINDS OF TIME

TWO FOUR TIME. TWO beats in each measure.

The movement of the Hand should represent eighths.



The Right Hand always leads in the Roll, and usually in the rhythm of Eighths.

See table for subdivision and execution, fore-part of system.

The Right Hand must strike four times in each measure, to complete the Roll in each measure above, the Left following with alternate blows, the blows for both Right and Left Hands being doubled.

* $\frac{4}{4}$ time same as in $\frac{2}{4}$ time except there being twice as many movements in each measure.



* **THREE FOUR TIME.** Each movement of both sticks is doubled in making the Roll, finish with the primary blow. (with Right)



If played slow



If played fast

* **THREE EIGHT TIME.**

SIX EIGHT TIME. Same as $\frac{3}{8}$ but twice the amount in each measure.



* Bear in mind. The notes under the *Rolls* are for the Right hand beating against the drum head while the Roll is being made. The left alternates in sequence with Right.

$\frac{9}{8}$ and $\frac{12}{8}$ time same as $\frac{3}{8}$ and $\frac{6}{8}$ allowing the actual number of eighths in each measure.



STOP ROLLS EXACT

The Roll should stop on the last eighth in the measure (or sometimes last sixteenth) but with the Right stick. This allows a chance to prepare for whatever comes on the start of the next measure.

ROLLS TIED OVER



Keep the leading Hand moving with a Primary action of eighths, alternating with Left, stopping on the first note in the following measure.

ROLLS TIED OVER

on either quarters, eighths or sixteenths are all executed the same, (Ending with one primary blow.)



Stop the Roll with (Primary) Blow on entering the second measure as in examples above the quarter, eighth and sixteenth all sound similar. The Note should be given the proper value however.

THE ANCIENT ROLL

(OLD FASHIONED)

DADY MAMY so called

Made from hand to hand with alternate beats striking twice with each stick.

Slowly at first, then faster and faster, bounding the sticks, making primary and secondary blows with alternate arm and wrist, first with Right and then Left.

Viz: *a* stands for arm, *w* stands for wrist.



In using the above to produce the Roll, first relax the wrists and arms as much as possible, while executing same, throwing the Sticks down for (Primary) Blow with some energy to derive also some power for the secondary blow. Alternate the sticks perfectly. As one goes up the other comes down etc., etc., Play faster and faster until the Roll is obtained.

APPLYING THE ROLL TO DRUM MUSIC

Establish first a rhythmical movement for the Right hand to lead while the Roll is being made also the Right to govern and stop same. Two four time.

Stop Roll with last Right (or, on last eighth.)



The half-note Roll with cross stem $\frac{1}{2}$ is equal to four eighths. Subdivide the eighths, and we have sixteenths, both Right and Left unite in making this half-note Roll and play at the speed of sixteenths, each stroke (or blow) being doubled (as primary and secondary blow) For expert playing these double Blows may also be doubled. A roll may be made at a certain speed, or twice as fast, but not once and one half as fast. Both hands used alternately as above produce a rhythm of sixteenth notes.

Viz: See table chart first part of book.

* The Right plays four times (in Primary and Secondary movement) to complete this measure. (The Left always following the Right equally.)



The rhythm must be observed in all Rolls. It will be explained later in this book. The tie — is a curved line connecting two notes on the same line or space of the staff. *Do not stop the Rolls until the end of tie is reached giving the notes their proper value etc.*

THE MODERN TRIPLE ROLL

INVENTED AND APPLIED BY THE AUTHOR

The *ROLL* which is used for Small Drum, is one of the most difficult and important embellishments. Until the Modern Roll was perfected it was not easy to make a nice Roll.

The Roll has been simplified and improved, it has also been applied to the practical reading of drum music. The old fashioned Roll which is given on the previous page in many ways prevented the student from making a fine Roll. The student became less perfect the more practice given, often times he was taught to listen to the sticks instead of making the sticks do his will, and before knowing anything about the art of making a blow properly, or about time, rhythm or reading Drum music. The student was taught to listen to what the sticks were doing, rather than make the sticks perform, what he already had gained in the knowledge of rhythm (or reading Drum Music) as herein set forth in the Modern Roll.

First we *read* the notes, and then execute them. The mind can make the sticks *hurry up* but on the contrary, the sticks can not make you think faster.

Produce the Roll by reading the following Drum Music.

OPEN TRIPLE ROLL

MODERN

Count ONE, TWO, THREE, FOUR.

Play the above as written. Observe the proper Stick to use. Commence slowly, gradually increasing the speed, accenting *each beat*. The hands should alternate perfectly, move the left hand up quickly before each group (after playing the grace note) after a little speed is gained, playing the notes as they are written, extra beats will be audible, occurring with each Stick, it will appear as though the Roll was doubled. Adhere to the above rhythm when using the Roll in reading music.

The Roll will be perfect and sound scientific (as soon as the above is understood.) Many students under my own instruction, have advanced very rapidly in a short while by practicing the above Open Modern Roll, by thinking the rhythm and strict attention to the music and also counting One, Two, Three, Four.

A short time only will be required to roll nicely. The old fashioned (daddy mummy) Roll may be more easily executed, if so, practice that first returning to the *Modern Triple Roll*.

+ Secondary Blow, while arm is down.

IMPORTANT ROLLS AND FLOURISHES

47

OPEN DRAG

THREE STROKE RUFF



Throw the left hand down as for a blow allowing same to bound twice making the two small notes (which are struck outside the real note) the Right being the "real note" struck exactly on the beat.

This may be done also It is not as practical.

CLOSE DRAG



When written with a tie played quickly.

FOUR STROKE RUFF



Small notes soft, eighth notes loud.

The three small notes are outside notes being struck before the beat.

Right hand striking the eighth note on the beat.

SUBSTITUTE FOR THE FOUR STROKE RUFF

It being quite difficult to perform use the following:



Strike a blow with Right allowing same to bound twice; follow up with left then finish with Right; loud stroke, (making three small notes quickly accenting last eighth note)

THE FIVE STROKE ROLL



Commence slowly and then increase.

It may be done with either hand alternately.

The Right is more practical to end same it being the leading Hand.

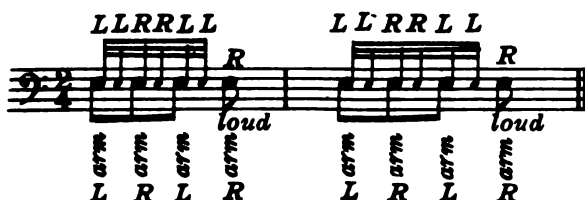
SEVEN STROKE ROLL



Most commonly used after long Roll.

This Roll should be made from slow to fast, commencing as water would drop if each drop was separate, making all the small notes soft and the large note (eighth) loud.

EXAMPLE FOR THE SEVEN STROKE ROLL



Commencing with the left, there being two notes with each hand, treat same as though one was struck with each hand, (see stems pointing down) making four notes. Viz;



This is Primary action, after which, double.

Making a blow for each note, after a little practice, then allow each hand to bound twice which will give what we are seeking. Viz;

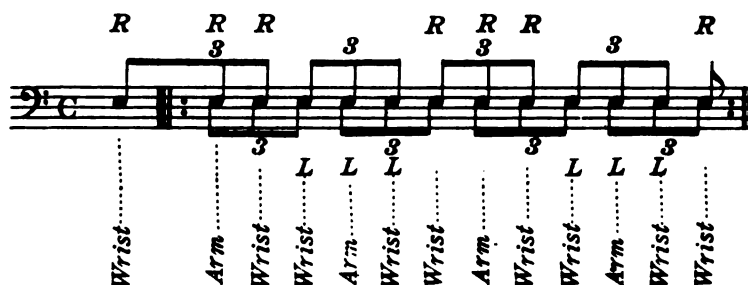
SEVEN STROKE ROLL

At the later part of this Book many of the old fashioned Beats, Rolls and Flourishes will be given. As they are not of any value in legitimate drumming they will not be used in our studies at present.

THE MODERN DOUBLE TRIPLE ROLL

INVENTED AND APPLIED BY THE AUTHOR

For practice and wrist dexterity in expert drumming. A Roll of new origin which can be developed to a great speed.



Commence slowly at first, gradually increasing the speed.

While the arm is down the first(outside)note is played with the right, making a (wrist)secondary blow. The arm is raised for the next two notes(which is the real start) they are made with the right, in primary and secondary movements. These two notes are also a part of the first Triplet,(stems of notes pointing upward) NOTICE: The last two notes played,of the first Triplet,are also the first two notes of the first Triplet proper, commencing the first of the measure,(stems of notes pointing downward). In as much as the last note of the first Triplet proper, is also the first note of the second Triplet (with stems pointing upward) it is also the starting(outside) note for the second Triplet proper(with stems pointing downward) this note being made with the left in the same manner as with the Right(on commencing) care should be taken in making the proper Blows(whether primary or secondary) in their proper order as written above. This Roll should be practiced on a Drum, as it is quite impossible to execute same on anything else.

THE ROLL

WITH PERFECT ATTACK

The Right should always lead in the Roll, the left plays a trifle before the Right, but with the same amount of power. The following example will be given for practice entering or starting the Roll.* On starting the Roll, you should strike, as for a Blow, and not, as for a Roll. (the old way) There will be no *attack* without *striking* for the Roll.



Commence playing this Ex. as written,(single stick) R-L-R-making the grace note before the Right and with the same power. Alternate the arms perfectly, practice to acquire some speed, then double the Blows with each stick, except the grace note, which remains single, so as to give a more perfect attack to the first double Blow of the Right Stick. When doubling the Blows in above example always end Roll with Single(Primary) Blow. Strike for the Rolls, as you would for the Blows; they will be executed more easily, with the same speed and precision.

N.B. Instead of rolling for a Roll, *strike* for a Roll.

TEN STUDIES

49

1

EMPLOYING THE FLAM, RUFFS, ROLL, ETC.

THE NEW MODERN ROLL must be applied (in rhythm) to the music (especially when the tempo is slow)
Two beats in each measure.

The image displays ten lines of musical notation in bass clef, 2/4 time. Each line represents a study. The notation includes various rhythmic patterns such as flams, ruffs, and rolls. Specific symbols are used throughout: an asterisk (*) for a tie carried over to the next note, a plus sign (+) for a close flam, and a single measure repeat symbol (a double bar line with dots). The studies progress from simple rhythmic patterns to more complex combinations of these techniques.

24634-79

* This sign — a tie carried over to the next note. + Close Flam, meaning, close to real Note.
* Single measure repeat.

THE MODERN ROLL rhythmic figure for Right Hand,
equal to one measure Roll in $\frac{2}{4}$ time.



The musical notation consists of 14 staves. The first staff shows a sequence of eighth notes with fingerings L R³, L R³, L R³, L R³ and stick patterns R R L, R R L, R R L, R R L. Subsequent staves show various rhythmic patterns, including rolls and eighth notes. Section A is marked at the beginning of the 4th staff. Section B is marked at the beginning of the 6th staff. Section C is marked at the beginning of the 10th staff. Asterisks (*) and dots (....) are used to indicate specific rhythmic techniques throughout the piece.

* Eighth note Ruff strike with both sticks making short ruff.

* The dots over note played as sixteenths.

24684-79

Observe all marks of expression.

The musical score consists of 14 staves of music in bass clef. The notation includes various dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The piece features several triplet patterns, with the first triplet on the 9th staff explicitly labeled with the fingerings *R L R L R L*. The music is written in a style typical of early 20th-century piano literature, with a focus on rhythmic patterns and dynamic contrast.

The attention must be on the leading (Right) hand while the roll is being made.

Count ONE (and) TWO (and) THREE (and) If fast tempo ONE, TWO, THREE,

The musical score consists of 14 staves. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff has a forte (*f*) dynamic. The twelfth staff has a forte (*f*) dynamic. The thirteenth staff has a forte (*f*) dynamic. The fourteenth staff has a forte (*f*) dynamic.

* The left stick is doubled for these two notes in primary and secondary movement.
24684-79

Common (or $\frac{4}{4}$ time). Count ONE and TWO and THREE and FOUR and
Moderato

The musical score consists of 13 staves of music. The notation includes various rhythmic patterns, dynamic markings (ff, p, f), and specific stick patterns (R, L, RL, LR, LL) written above the notes. The music is written in a single system, with each staff representing a line of the drum score.

N.B. Never end the Roll with bound of the stick, but always with a primary blow with Right Stick.

One beat to each measure. Count ONE, TWO, THREE.


Rhythm for Roll, *Right* hand to each eighth.

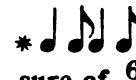

The musical score consists of 14 staves of music in bass clef. The notation includes various rhythmic patterns, dynamic markings (f, p, ff, sfz), and articulation marks (accents, slurs). The score is divided into sections by repeat signs. The final staff includes a five-measure rest marked with a '5' and a final flourish.

See "Table Chart" fore-part of book for execution.
24634-79

* Bound Left Stick.

7

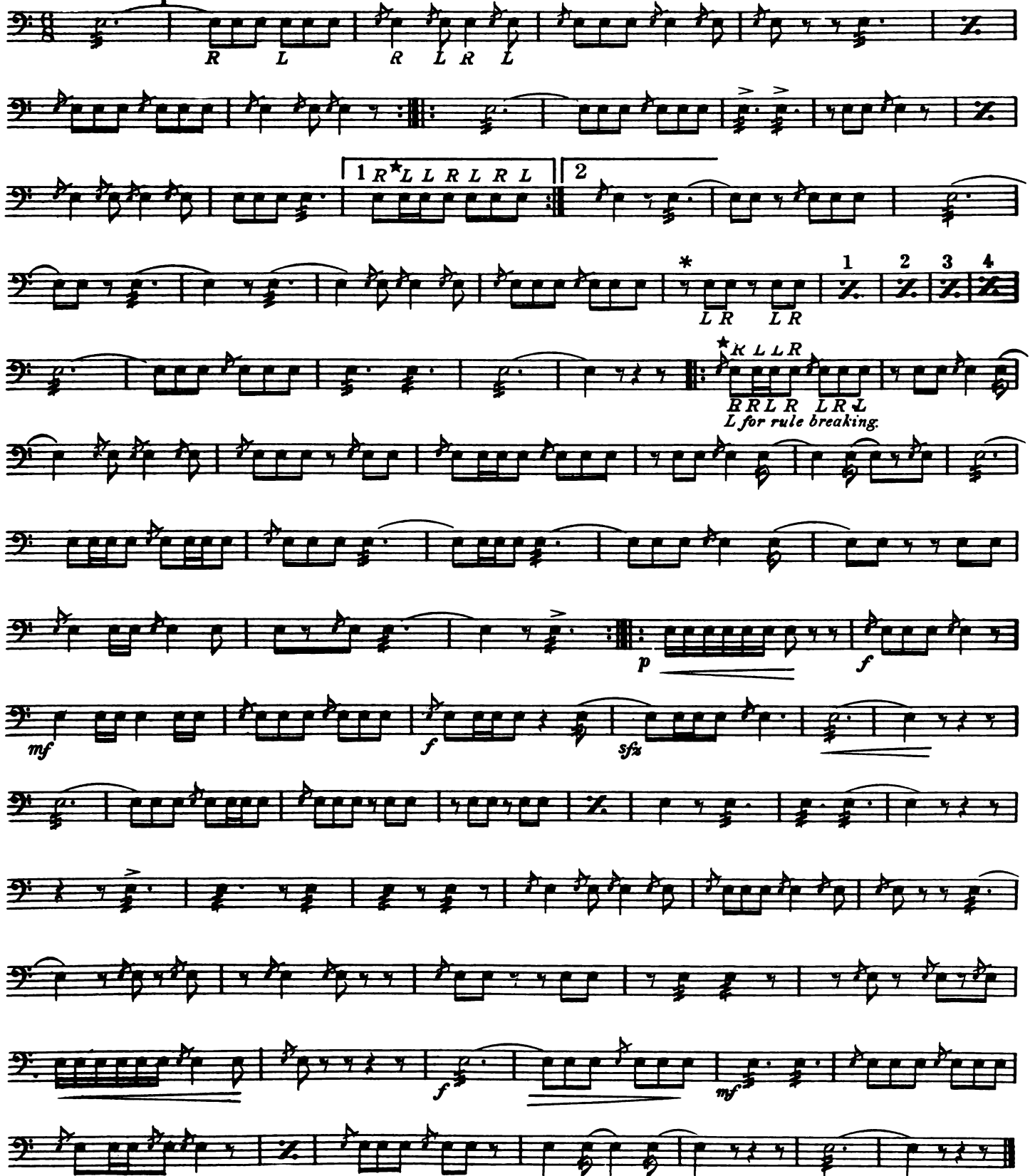
The rhythm (with right hand) must fit $\frac{6}{8}$ time for Roll.  Two beats in each measure.

*  Rhythm for R. Hand to a measure of $\frac{6}{8}$ Roll. .

Count ONE, TWO, if fast tempo, ONE TWO THREE, FOUR FIVE SIX, if slow tempo.

* Double blow L L for fast tempo only.

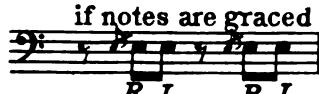
March Tempo



* Raise left hand on rest always play the above L. R.
"Choice" letters are sometime given, for playing either way.

24634-79

if notes are graced



R L R L

* Count Three beats in each measure if fast or moderate.
 Count Nine beats in each measure if slow or moderate.

The musical score is written in bass clef with a 3/4 time signature. It contains 14 staves of music. The first staff begins with a forte (*f*) dynamic and includes the instruction "R L L R L L" above a group of notes. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, and *ff*. The piece ends with a double bar line and repeat dots.

24634-79


* Count on the beats; also speak the word (*and*) after each count.

Count same as in $\frac{9}{8}$ time (using three more eighths.) * Odd places for left stick see page (16)
Four beats in each measure.

The musical score is written for a single-stick drum exercise in $\frac{9}{8}$ time. It consists of 12 staves of music. The notation includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulation marks like accents and slurs. Rhythmic patterns are indicated by notes, rests, and groupings like triplets (marked with a '3' in a circle). Stick notation is used to specify which hand (left or right) plays a particular stroke, with 'L' for left and 'R' for right. A key instruction in the score is: "Subdivide with R-playing sixteenths." The score concludes with a final measure marked with a double bar line.

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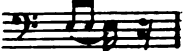
N. B. Keep the right hand stick on leading parts of measure and the execution will be easily made.

*  Play exactly on the beats with precision both sticks striking at same time although left stick touching a trifle before the right.

* Syncopation (Rag time) usually in $\frac{2}{4}$ time. * Keep the time even.

Moderato

The musical score is written in bass clef with a key signature of one flat (Bb). It begins with a forte (ff) dynamic and a syncopated eighth-note pattern. The tempo is marked 'Moderato'. The score includes several triplet markings (3) and dynamic changes to sfz, f, and p. A first ending (1) and second ending (2) are present in the fourth staff. The piece concludes with a final cadence and a repeat sign.

* Executed  making this figure sound similar to a short Roll as "three stroke Ruff."

NINE DUETS FOR SNARE DRUM

59

1

Top part for student, lower part for teacher (then reverse)

The musical score is written for two parts: a top part for the student and a lower part for the teacher. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 12 staves. The first six staves represent the first six measures of the piece. The last six staves represent the reverse of the first six measures, as indicated by the instruction in parentheses. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano). There are also triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and repeat dots.

24684-79

Tempo di waltz

f *p* *mf* *f* *p* *mf* *cres.* *f* *mf* *ff* *p* *ff* *ff*

Moderato

24634-79

Lively

A musical score for a lively piece, page 62. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a forte (f) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. There are several measures with rests, indicated by a double bar line and a 'Z' symbol. The score is organized into systems of staves, with some measures containing repeat signs. The overall tempo is indicated by the 'Lively' marking.

March time

Musical score for 'March time' in 6/8 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, march-like style with many eighth and sixteenth notes. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth staff ends with a double bar line and the word 'Fine'.

TRIO

Musical score for 'TRIO' in 6/8 time. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, march-like style with many eighth and sixteenth notes. The sixth staff ends with a double bar line and the instruction 'D.C. al'.

Andante

The musical score is written on a grand staff (treble and bass clefs) and consists of 12 staves of music. The tempo is marked "Andante". The music features a single melodic line with various musical notations, including slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The music is written in a single melodic line, with various musical notations including slurs, ties, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Moderato

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The music is written in a single melodic line. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The score concludes with a final staff that contains a sequence of notes marked with an asterisk (*), followed by the letters R R L L R R, and then P S P S. The letters R and L likely represent Right and Left hand positions, while P and S represent Pedal and Sustained notes.

Moderato

The musical score is written for a single system with ten staves. It begins with a tempo marking of 'Moderato'. The music is characterized by complex rhythmic patterns, including frequent use of triplets (indicated by a '3' over the notes) and sixteenth-note runs. Dynamic markings include *f* (forte), *ff* (fortissimo), and *mp* (mezzo-piano). A crescendo marking (*cres.*) is present in the fifth staff. The score concludes with a final cadence marked 'sfz' (sforzando).

* Press each Stick as it strikes the Head, making a short Ruff.

24684-79

March

The musical score is written for a single melodic line on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'March'. The score is composed of 12 staves of music. The first staff starts with a forte (ff) dynamic and a series of eighth and sixteenth notes. The second staff features a piano (p) dynamic and a triplet of eighth notes. The third staff has a mezzo-forte (mf) dynamic and a triplet of eighth notes. The fourth staff includes a piano (p) dynamic and a triplet of eighth notes. The fifth staff has a forte (ff) dynamic and a triplet of eighth notes. The sixth staff features a mezzo-forte (mf) dynamic and a triplet of eighth notes. The seventh staff has a forte (ff) dynamic and a triplet of eighth notes. The eighth staff includes a piano (p) dynamic and a triplet of eighth notes. The ninth staff has a forte (ff) dynamic and a triplet of eighth notes. The tenth staff features a mezzo-forte (mf) dynamic and a triplet of eighth notes. The eleventh staff has a forte (ff) dynamic and a triplet of eighth notes. The twelfth staff includes a piano (p) dynamic and a triplet of eighth notes. The score is characterized by frequent use of triplets, sixteenth notes, and eighth notes, creating a lively and rhythmic feel. Dynamic markings such as ff, mf, p, and sfz are used throughout to indicate changes in volume. The piece concludes with a final cadence on the twelfth staff.

SEVERAL WAYS OF EXECUTING GROUPS AND NOTES NOT MENTIONED IN PREVIOUS LESSONS

March Lower letters best way. Most modern.



March



Lively



This exceptional way of execution may be done with success after some practice.

Vivo



Very effective.

Mod. arm + arm + arm + arm +



Fast



Vivo



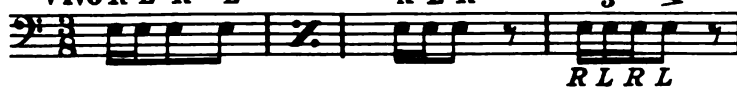
Vivo



Observe this exercise. Cut the seven stroke roll to fit the tempo of the piece (to 3 stroke Ruff)



Vivo R L R L



Lift both hands up and throw them down for all groups.

The sticks must drop with some weight giving life to the blows.

March Tempo

Play stems pointing down.



* Keep the Right hand on even part of measure } and the music will be easily executed.
Keep the Left hand on odd part of measure }

+ Denotes Secondary Blow, with Wrist.

24634-79

FLAM FOLLOWING SIXTEENTH NOTES



EXERCISE 1. FLAM
following sixteenth.

No 2. Play as Writ-
ten $\frac{2}{4}$ time.

No 3. in $\frac{2}{4}$ time.

No 4. Play and not strike the last (●)
note but strike grace note with left.

After making the last sixteenth note in group (Ex. 1) which is a primary (with the left) also make the grace note (as a secondary) with left, or the last sixteenth note and grace note are both made with one motion (the hand not to stop until both are made (in primary and secondary movement.) example No 2 play a few times in strict time, then Ex. No 3. and 4; observe in No 4. not to strike the last quarter note (●) but strike the grace note belonging to same, after which returning to example No 1 playing same complete. The above exercises may be practiced until the flam (or grace note) can be easily executed after sixteenth notes.

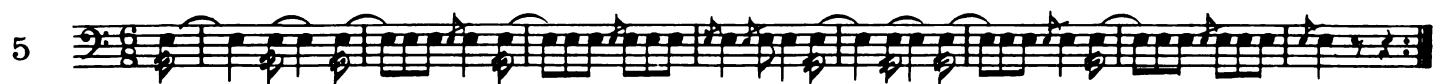
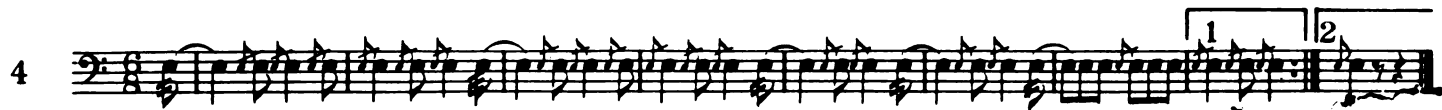
EXERCISES TO WATCH THE STICKS AND HANDS FOR CORRECT POSITION, ETC.

FOR SNARE DRUM

To memorize



N. B. Make the flam clean after the sixteenth notes.




24634-79


Play all the above exercises in MARCH TIME.


* A little accent on this (second) sixteenth Note, when used for Drum solo, is very effective.


EXERCISES TO MEMORIZE


Pay strict attention to Hands and Sticks.

7 

8 

9 

10 

11 

24684-79

N. B. See table chart in first part of book for execution.

* As the sticks strike the drum, press them hard, to make short Ruff.

OLD TIME BEATS, ROLLS AND FLOURISHES

The open Drag RRL LLR

The Close Drag LLR RRL LLRRRL LLR LRRL R

The single Drag or drag and stroke. LLRLLR L RRLRRL R

The Double Drag or double drag and stroke. LLRLLR L RRLRRL R

Four Stroke Ruff LRLR LRLR

The open Flam LR RL

Close Flam LR RL

Flam and Stroke LR LRLR

Flam and Feint LR LRLR

Feint and Flam LR RL RLRL

Single Drag RLLRL RRL RLLRL

Double Drag RLLR LRRLRRL R LLRLR LRRLRRL R LLRLR LRRL

The Double and Single Drag are a mixture of Rolls and Beats used mostly in the army for Calls and Camp duty.

Single Paradiddle RLRR LRL L

Flam Paradiddle LRLRRRLRL L

Stroke Paradiddle RLRR LRL L

Drag Paradiddle RLRRRLRL L

Hand to Hand R LLRLRR L RRLRL L

STROKE AND DRAG PARADIDDLE. L RLLLR RLRL R LRRRL LRL R

STROKE FLAM AND DRAG PARADIDDLE. L RLLLR RLRL R LRRRL LRL R

The above beats etc., are made from hand to hand.

Full Drag LLR RRRL L

Single Ratamacue LLRLR L RRLRL R

Double Ratamacue LLR LLRLRL RRLRRLRLR

Triple Ratamacue RR L LLR RRLRL R LLRRRLRLRL

Side Flamadiddle LRLRLRLRL LRLRL RL

Flamacue LRLRL LR

Flam accent LRLRRRLRL

Flam accent LR RRL L LR RRL L

Tap Ruff LR LRLRLR LRRLR

Compound Stroke No. 1. LLRLR LLRLR LLRLRLRLRL


Compound Stroke No. 2 LLRLRL RRLRLR LLRLRLRLRL

OLD TIME BEATS ROLLS AND FLOURISHES

FIVE STROKE ROLL 

SIX STROKE ROLL 

SEVEN STROKE ROLL 

EIGHT STROKE ROLL 

NINE STROKE ROLL 

TEN STROKE ROLL 

ELEVEN STROKE ROLL 

The above Rolls (except the Five and Seven Stroke) are superfluous for our immediate studies, they are *old fashioned* and not practical to play and use in reading "Modern Music" but may be employed in Camp, Drum Corp and Military duty.

THE DOUBLE AND SINGLE DRAG

To work from slow to fast.

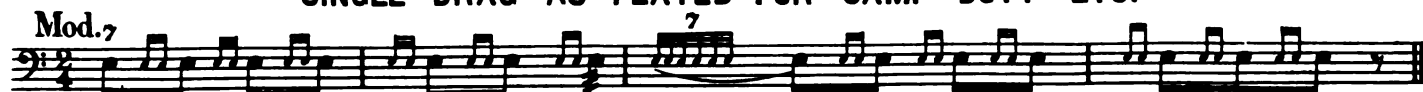
DOUBLE DRAG  Increase the speed gradually.

The double Drag (as the name implies) has two drags and a stroke; after some speed is attained it will be noticed that the "stroke" connects the two Drags.

SINGLE DRAG  Increase the speed gradually.

The Single Drag is a drag and Stroke kept up continually.

SINGLE DRAG AS PLAYED FOR CAMP DUTY ETC.

Mod.⁷ 

Lively  **DOUBLE DRAG AS PLAYED FOR CAMP DUTY**

There are many opinions regarding the "right way" to execute the Single and Double Drag but following the above rules, examples etc., one will readily attain the correct solution of all the old time Beats and Flourishes.

BASS DRUM

Of all the instruments either in large Orchestras or Bands, the Bass Drum is most important, having the heaviest tone of all instruments; it is the basic note to build from and the rhythmical notes written for the Bass Drum should be played with perfect accuracy and precision. The mechanical part (such as holding the Bass Drum Stick and striking Drum) is quite important, and should be studied so as to make sure one has the correct way of striking and holding the stick etc., etc., to make a perfect blow, thereby producing a nice tone.

BASS DRUM STICK

It should be held loosely, grasped by the whole hand with the thumb on top (upward) the blow should be made straight. Do not strike the drum on an angle. The whole arm is used. Relax the wrist, going from the drum and tightening up as it goes towards the Drum, strike a blow square and your result will be a solid tone. The old idea of striking the Bass Drum with a glancing blow to produce a good sound is quite out of place. A good result can not be obtained without making the blow straight, square and firm, no matter for what purpose the blow is used.

The Stick should be quite soft, with a good sized head, with handle not too long. The head can be wound with yarn, then covered with Piano Damper Felt (either one or two thicknesses) this making a very good Drum Stick, a small Head may be made to adjust to the handle-end of stick for making Rolls etc. This end may be stationary or removed at will.

BASS DRUM IN CONDITION

The Bass Drum should be kept in good condition, to produce a low tone with good body, the heads should not be too tight. In order to regulate this, the Bass Drum should always be *tightened*, when through playing, (this keeps the slack so it can be utilized). When commencing to play, the Drum may be untightened to the desired tone or pitch, otherwise if the Drum is untightened each time after playing, the head would contract so there would be no slack; it would then be impossible to regulate the tone. *Not* a good idea to leave the Drum tightened *all the time* as the variation in the weather makes it necessary to adjust the Drum to suit the conditions.

NOTATION FOR BASS DRUM

The Bass Drum notes are written below the Snare Drum when together. Otherwise on 2d or 3d space in Bass Clef.

SNARE DRUM

BASS DRUM



THE BASS DRUMMER should be a good musician and the performance either of Orchestra or Band depends largely upon the *BASS DRUM* (Cymbals and Snare Drum); the commencement should be *made*, following right along over the examples as for Snare Drum, until they are thoroughly learned. The Bass Drum should be struck in *Centre* for noise and off the centre for *tone* according to conditions and size of Drum.

N.B. When tucking a Bass Drum Head, *soak thoroughly*, until very soft and pliable.

THE CYMBALS

This most important and necessary accessory to Bands and Orchestras is one of the most abused of all percussion Instruments, there has been very little said regarding the Cymbals, in all the books, methods, etc., written for Drums. They have been kept down, in a way and looked upon as a no-nothing instrument, but as a matter of fact, the Cymbals require much study to play properly and effectively, besides the mechanical part of using the arms and hands in striking them (producing the tone etc.,) The performer's fine sensibilities must co-ordinate perfectly with those of the "Bass Drummer's" so as to produce absolute precision of *Blow*, with both Bass Drum and Cymbals. The above explanation of course is for a person playing Two Cymbals (one in each hand) as in Symphony Orchestras, large Bands, etc.

HOLDING CYMBALS AND STRIKING

The hands should hold each Cymbal by the leather handle, firmly, (soft leather being the only way to mount Cymbals for this kind of playing) The method now employed, striking the Cymbals with a glancing blow (with about the same force with each,) is *not right* and should not be tolerated, as it is most impossible to produce perfect sounds, or similar sounds, following each other, or very soft sounds, following very loud. **THE RIGHT WAY** to hold the Cymbals. First, the left Arm from the shoulder to the elbow should rest against the body, braced there-to, so as to hold the left Cymbal firm and the flat face upward. This left Cymbal to be kept still and in this position all the time; while the right hand (holding the right Cymbal) plays against the left. By holding the left firm and stationary you can strike any kind of a blow required and get two blows of the same weight. The right hand Cymbal should be played straight up and down against the left making blows on same; raising the Cymbal a small degree will produce a small tone and larger accordingly. By this method the most powerfull, also the most sensitive tone may be made.

In street playing this method is not tiresome as with the old idea of holding both arms out at full length.*

The notes written are the same as for Bass Drum, both Bass Drum and Cymbals playing the same notes, (when not designated for either one alone.)

Study the Bass Drum part.

The rhythmical exercises as for Small Drum must be studied.

BASS DRUM AND CYMBALS PLAYED TOGETHER

Often the drummer is required to play both Bass Drum and Cymbals together.

In this case one Cymbal is fastened to the top of Bass Drum and the left hand holding the other Cymbal, the Right hand holding Bass Drum Stick.

If played as above, care should be taken to strike both Drum and Cymbals simultaneously allow the Cymbal (attached to Bass Drum) to be *flat up* striking with Cymbal (in left hand) flat so that *both* edges may impinge all the way around at the same time.

I have noticed students playing Drum and Cymbals together with Cymbal attached to Bass Drum, with the edge upward, the other Cymbal striking first at the top edge then at the lower, making almost a grace note, (with the Cymbals) instead of a positive blow or note.

This must be avoided.

* The Cymbals can be reversed, the left playing against the right, for street duty.

STOP VIBRATION OF BASS DRUM

After striking the Drum, immediately place the left hand on the opposite head and the Right hand on the 'Batter' Head, (use flat of hand) It is possible in this way to play very short notes and produce great effects stopping all vibration of both Heads.

STOP VIBRATION OF CYMBALS

By drawing the Cymbals towards your body so that edges may come in contact with your clothing (of course after striking the Blow) *All Notes* are struck unless they have horizontal lines across the stems (which signify Rolls) The following examples will give an idea of some long notes struck only once, etc.

VARIOUS NOTES AND HOW TO PLAY THEM FOR BASS DRUM AND CYMBALS

1 *Sound the same*

B. Drum *B. Drum* *B. Drum*

In the above exercises, the notes in 1st and 2nd measures, sound the same, but should be read according to Value of the notes.

EXAMPLE I. Half note with eighth following, Strike half note with good blow, (let vibrate) Strike eighth note (short and sharp) and stop vibration of both Drum Heads with hands.

EXAMPLE II. The half note tied over to the next measure. Strike only the first (half note) allowing the correct value of all the notes, being tied over, the eighth note is not struck.

EXAMPLE III. Each note struck once. The Cymbals play these exercises the same. To stop the vibration of Cymbals, after striking them, pull the Cymbals toward you quickly allowing the edges to come in contact with your clothes, stopping the vibration.

2 *ROLL B. DRUM*

The Roll on Bass Drum is easily made with double-end Stick, vibrating same evenly. Start near the hoop for soft and nearer to the centre for loud playing. *

3 *CYMBALS*

A Roll for Cymbals may be executed several ways. Hold Cymbals near each other and shake in regular movement. Tie one Cymbal up (or hang suspended) holding the other Cymbal about 3 inches lower playing them with a piece of iron $\frac{3}{8}$ round (Triangle beater) play from one to the other, in this way it is very effective.

The Roll may be executed also by making a Roll on one Cymbal with a pair of Bell Hammers.

4 *S. DRUM* *B.D & CYM.*

24684-79

* A twist of the wrist will allow both ends of the Stick to make the Roll.

EXERCISES FOR BASS DRUM AND CYMBALS

Two beats. Count ONE and TWO and



* An explanation must be made regarding the Rest in this last measure. Ob-

serve what is said in small Drum section this book Page 14. The Rests are the proper places to raise the stick, or in other words commence to play on the Rests and the notes will happen right, leading up to a place like the following.



Commencing to move the stick upon the eighth rest and the note will

be struck in Rhythm.



The Value of notes should be observed. See first part of book.

The Automatic FOOT PEDAL may be employed to play both the Bass Drum and Cymbal part in connection with the Small Drum.

N.B. The Exercises from No. 1 in the Small Drum part of this book may be used to gain a knowledge of playing notes etc., in rhythm.

* This should be struck once. Wait the duration of the tied note also.

* The eighth note sounds the same as a quarter note, as the blow on the Drum is the same. (The notes should be read however)

x The cross marks denote a Roll as for Small Drum.

BASS DRUM AND CYMBALS

Count two in each measure; also speak the word *and* (ONE *and* TWO *and* etc.)

B. Drum *ff* *Cym.* *Together*

ff *p* *ff* *mf* *2* *3* *1* *2* *2* *Cym.* *ff* *p* *f* *Solo* *ff* *sfz* *3* *2* *Solo* *ff* *sfz* *p* *ff* *ff* *pp* *f* *mf* *ff* *3* *2* *ff* *ff*

Either the upper or lower part may be played on the Bass Drum or Cymbals, separate or together.

24684-79

BASS DRUM AND CYMBALS

Count ONE and TWO and THREE and FOUR and
Common Time

Cym.
B.D.
ff

WALTZ
Cym.

crescendo

March time

The last two exercises may be taken in slow time counting ONE and TWO and THREE and, in the Waltz time, and six in the six eight time.

DOUBLE DRUMS

79

BASS DRUM, CYMBALS AND SNARE DRUM (FOOT PEDAL)

Solo Together

Cym.

B.D. Cym. Together

B.D. Together B.D. Cym.

Together

Count ONE and TWO and. Play in even time.
24684-79

ACCESSORIES

TRIANGLE, TAMBOURINE, CASTANETS, GONG, ETC.

THE TRIANGLE is the most important of the small accessories, and it should be used with discretion. Do not use triangle without having a part written for it, and do not play too loud. An 8 inch Triangle made of $\frac{3}{8}$ steel is very desirable. Suspend the Triangle with a piece of cotton string, with closed end at the Right. Strike near the Right Hand corner for the best effect. The Roll is made either at the top or at the downward closed end.

THE TAMBOURINE

THE TAMBOURINE is quite important, being used for effects more or less in Orchestra and Band. A metal bound rim and of 8 inches diameter will produce the best effect. Hold Tambourine with either hand striking with the other for single note execution. Long Rolls can be made by shaking the Tambourine with either hand. Short Rolls are made by holding the Tambourine firmly with the left hand and rubbing the thumb(held stiff) across the head, near the rim. Very soft playing may be done by resting the Tambourine on the right knee(held with the left hand.) With the right hand(opened out flat) play against the rim farthest away, so as to vibrate(only) the jingles,(Strike rim with fingers,).

CASTANETS

CASTANETS are usually attached to a flat piece of wood, with a handle, one or two sets. This making a convenient way to use them, while playing etc., They should be held downward with arm held naturally at side. Shaking the hand will vibrate them for all kinds of Rolls, they may also be struck on the leg(at the calf) for single note execution or a very good effect may be produced by striking the Castanets against both Drum Sticks, while the Sticks are held firmly.

GONG

GONG when occasion arises for the use of the Gong it will be quite important and necessary to be able to produce the effect wanted. It is easy to play loud, but on the contrary, very difficult to play softly and precisely, although it will be easy if the following rule be observed. No matter how soft you wish to play, make a Blow(a primary Blow) going through the performance of really making a Blow of some strength but actually making the Arm and Hand move consistent with the strength of the note desired.

OTHER SMALL ACCESSORIES

Other small accessories,(such as SAND PAPER, POP GUN, BABY CRY, WHIP, ROOSTER-CROW, CUCKOO, STEAM BOAT WHISTLE, CLOGG-MALLETS, SLEIGH-BELLS, COCOANUTS, (Horse Hoof imitation) WOOD DRUM, etc., etc.,) May be used with little or no great amount of practice if the Student is able to play the Drum. It is well to practice them separately however, so as to be able to understand how to play and operate them nicely.

This ends Part I, DRUMS and ACCESSORIES.

MUSICAL TERMS

A; an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio*; slow.
Adagio Assai, or *Molto*; very slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than *Allegro*.
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non Troppo; quick but not too quick.
Amabile; in gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or *Con Amore*; affectionately, tenderly.
Andante; gentle, distinct; rather slow, yet connected.
Andantino; somewhat slower than *Andante*.
Animato, or *Con Anima*; fervent, animated expression.
Animo, or *Con Animo*; with spirit, courage, boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain, also, a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of *Cadence*.
Calando; softer and slower.
Cantabile; graceful, singing style, a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers: also, that part of the church appropriated to singers.
Chorist, or *Chorister*; a member of a choir of singers.
Col, or *Con*; with. *Col Arco*; with the bow.
Comodo, or *Commodo*; an easy unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore or *Con Duolo*; with mournful expression.
Conductor; one who superintends a musical performance, same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness.
Con Moto; with emotion.
Con Spirito; with spirit animation.
Coro; chorus.
Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or *Dolorosa*; mournful.
Doloroso; in a plaintive, mournful style.
E; and. *Elegante*; elegance.
Energico, or *Con Energia*; with energy.
Espressivo; expressive.
Fine, *Fin*, or *Finale*; the end.
Forzando, *Forza*, or *For*; sudden increase of power.
Fugue, or *Fuga*; a composition which repeats or sustains in its several parts, throughout, the subject with which it commences and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.

Grave; slow, solemn.
Impresario; the conductor of a concert.
Lacrimando, or *Lacrimoso*; mournful, pathetic.
Lamentevole, *Lamentando* *Lamentabile*; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as *Largo*.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or *Lentamente*; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderamente*; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. *Andante Con Moto*; quicker than *Andante*.
Non; not, as. *Non troppo*; not too much.
Organo; the organ.
Orchestra; a band of instrumental performers.
Pastoral; applied to graceful movements in sextuple time.
Più; more.
Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little. *Poco Adagio*; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Percentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, *Allentando*, or *Slentando*; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in a style of recitative.
Recitative; musical declamation.
Rinforzando, *Rinf.*, or *Rinforzo*; suddenly increasing in power.
Ritardando; slackening the time.
Semplice; throughout, always, as, *Sempre Forte*; loud throughout.
Senza; without, as *Senza Organo*, without the organ.
Sforzando, or *Sforzato*; with strong force or emphasis rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, *Smorzando*; dying away.
Soave, *Soavemente*; sweet, sweetly. See *Dolce*.
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below.
Sotto Voce; with subdued voice.
Spiritoso, *Con Spirito*; with spirit and animation.
Staccato; short, detached distinct.
Subito; quick.
Tace, or *Tacet*; silent, or be silent.
Turdo; slow.
Tasto Solo; without chords.
Tempo; time. *Tempo a Piacere*; time at pleasure.
Tempo Giusto; in exact time.
Ten., *Tenuto*; hold on. See *Sostenuto*.
Tutti; the whole full chorus.
Un; a; as, *Un poco*; a little.
Va; go on; as *Va Crescendo*; continue to increase.
Verse; same as *Solo*.
Vigorouso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Sola; voice alone.
Volti Subito; turn over quickly.

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